U.K. £2.75
U.S. $6.50
ISSN 1351-2471

dwb

No.129 August 1994

Now into our 12th year!

THE SHAPESHIFTER SPEAKS

Rene Auberjonois INTERVIEWED

Bon voyager

Star Trek - The Next Generation in retrospect, plus we look ahead...

Tired of the conventional convention slog?
Then experience...

dreamWatch

94

October 29~30 *Park Inn International, Earls Court, London*

shakedown

return of the sontarans ***world premiere***

Ten years since their last on-screen appearance in the original BBCtv series Doctor Who, the Sontarans* are back...with a vengeance. This time the setting is deep space as they storm aboard a solar racing yacht in search of...what?
Captain Lisa Deranne and her crew must pit their wits against the awesome strength of the Sontaran warriors in this traditional adventure with a Nineties edge...
Shakedown (the replacement for the previously publicised Downtime), is written by leading scriptwriter Terrance Dicks and directed by Thirty Years in the TARDIS maestro Kevin Davies. The cast already includes several well-known stars from Doctor Who playing entirely new characters, to be announced in DWB.
This exciting new space drama will be premiered in three, 20 minute episodes over the DreamWatch 94 weekend. A special Limited Edition video of the hour-long production - signed by members of the cast - will be exclusively available at the event, ahead of its official release date.

*with the approval and backing of the estate of Robert Holmes.

the caves of androzani

A tenth anniversary reunion of many of the cast and crew who contributed to Peter Davison's heart-stopping finale as the Doctor...

the tomorrow people

Prepare to jaunt as we unite stars from the Seventies and Nineties series...

Blake's 7 - in front of and behind the camera...Who's Party - innovative Saturday evening entertainment...More Than Thirty Years In The Tardis exclusive!...Survivors...Celebrity autographs and walkabouts...Charity auction in aid of The Terrence Higgins Trust and The Imperial Cancer Research Fund...and much, much more!

Details of our invited guests and information on the event itself will appear in all issues of DWB in the run up to DreamWatch 94, but you can guarantee your place by registering today. Places are limited and there will be a strict cut-off point, so to avoid disappointment register NOW! (Due to the exclusive nature of this event we can only accept registrations for the whole weekend and not part thereof).

The standard cost of attending DreamWatch 94 is £35 for the entire weekend (not including dinner on the Saturday evening). We are offering a concessionary rate of £25 to those in full time education, unemployed or receiving a disability allowance (in all such cases documentational proof will be required on arrival at the event). Under 12's: £15.

Please register the following for DreamWatch 94. I enclose a crossed cheque/ PO for ( ) payable to DreamWatch 94. (If registering at the concessionary rate, please indicate): ( ) **Disabled** ( ) **Student** ( ) **Unemployed**

Name(s): .....

.....

.....

Address: .....

.....

.....

Please send the whole of this section. [Photocopies accepted].

Post to DreamWatch 94, 52 Deacon Road, Kingston-Upon-Thames, Surrey KT2 6LU. (Please enclose two SAEs, preferably A5).

Guests so far confirmed*

Shakedown

Terrance Dicks Scriptwiter (*plus Doctor Who*)
Mark Ayres Producer (plus *Doctor Who* composer)
Kevin Davies Producer/Director
Plus cast member to be announced...

The Caves of Androzani

Peter Davison The Doctor
Nicola Bryant Peri
Maurice Roëves Stotz (*plus* ***Doomwatch*** *&* ***Star Trek:The Next Generation***)
Barbara Kinghorn Timmin
Graeme Harper Director (*plus* ***Star Cops*** *&* ***The Dark Dimension***)
Roger Limb The BBC Radiophonic Workshop

The Tomorrow People

Nicholas Young John
Sammie Winmill Carol
Philip Gilbert Tim
Paul Bernard Director (*plus* ***Doctor Who***)
Tetra Films Makers of the 90's *Tomorrow People* with cast and crew!

Blake's 7

Jacqueline Pearce Servalan
David Maloney Director (*plus Doctor Who*)
James Follett Scriptwriter (*plus Earthsearch*)

The Survivors

Denis Lill Charles Vaughn (*plus Doctor Who*)
Lucy Fleming Jenny Richards
John Abineri Hubert (*plus* ***Doctor Who***)
Roger Parkes Scriptwriter (*plus* ***Blake's 7***)
Martin Worth Scriptwriter (*plus Doomwatch*)

Plus ***Ian Scoones*** *stalwart of the BBC Visual Effects Dept., who will be providing the "blood, bangs and flashes" for* ***Who's Party****...****Adrian Rigelsford****, author of the doomed* ***Doctor Who*** *30th Anniversary adventure -* ***The Dark Dimension****...plus surprise guest appearances!*

*Subject to unforeseen professional commitments

DreamWatch Bulletin 129
PO Box 1015
Brighton BN2 2YU

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Executive Editor/Newsdesk • Gary Leigh
Design Consultant • Gary Wales
Subscription Manager • Roma Bendel

One more issue to go, and it's an odd feeling, not being able to just push something back a month or two when an issue overflows...and equally odd not to be thinking over features for the rest of the year, and who'd best suit the upcoming reviews, and what'll fill the space left free once this season's batch of STAR TREK episode synopses comes to an end...

If anybody's interested though I've tied up at least one thing that I'll be doing beyond August, as I'll now be taking on the Davison years of CMS's InVision series, something I'm rather looking forward to, as that era is something of a favourite of mine... as you might perhaps have spotted from DWB...

In the meantime, a question? Can any of you work out how we used to survive the summer sports season *before* there were some decent programmes out on video?

ANTHONY

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Cover: An aged and embittered Worf, as seen in *All Good Things*; Inset: Rene Auberjonois as Odo (©Paramount)
Back cover: The crew of DEEP SPACE NINE, as seen at the start of the second season (©Paramount)
Oops... last issue's back cover photo shows Christopher Neame as Colonel Quute in the BLAKE'S 7 episode *Traitor*, not Stephen Grief as Travis!

THANKS TO: Roger Clark, J Jeremy Bentham, Kathleen Toth, Anthony McKay, Anthony Clark, BBC Video and Rebecca Levene & Andy Bodle at Virgin Books.

NEXT ISSUE:

25 years since the dawn of the Pertwee era...Caroline John interviewed...OUT OF THE UNKNOWN, the classic anthology...*The Rescue* and *The Romans*, soon on video... the Dominion show their hand at Deep Space Nine...*& MUCH MORE !!*
PUBLISHED AUGUST 1

NOTICE: Richard G Perrett, please contact the editor with your address.

CBS U-TURN KILLS CHANCES OF 'WHO AS A 1995 MID-SEASON REPLACEMENT

Fox will only commit to pilot, not series

PETER TORTORICI, Head of CBS Entertainment on who the hopes of DOCTOR WHO's return next January were pinned, has reneged on a verbal undertaking committing his company to the series.

During protracted negotiations Tortorici verbally confirmed - reportedly on more than one occasion - that CBS would take the series, only to subsequently stun and anger representatives of the BBC and Amblin by changing his mind.

The reasons for the sudden U-turn aren't clear, but it is understood that Tortorici only recently inhereted the position of head of CBS from a predecessor who prepared the groundwork for taking the series on board and who was, it would appear, significantly more confident of DOCTOR WHO's viability as a networked series than his successor.

With NBC and ABC having already passed on the option to purchase the series, the only alternative, Fox TV, have signalled their interest - but only for a two-hour pilot to test the waters. The BBC and Amblin, however, are keen to continue straight into a series, as had been agreed with the CBS deal, since only one episode, particularly if scheduled against strong opposition, could prove fatal. A series of fourteen, 48-minute episodes would enable the new look time to find its feet with fans and at the same time win over an audience base new to the concept.

Fox TV is not known for spending vast amounts on its output - with the notable exception of US football - instead specialising in cheap comedies and teen-soaps (MELROSE PLACE, etc.), although lately it has scored an SF success with THE X-FILES which has led to the commissioning of M.A.N.T.I.S. as a series and a new ALIEN NATION movie, produced for Fox's Action TV division. If DOCTOR WHO does finish up on Fox, the prospect of DOCTOR WHO in the hands of Rupert Murdoch would at least guarantee acres of publicity for the new series via his worldwide media empire..

Syndicating the series like STAR TREK: THE NEXT GENERATION is believed to have been ruled out as too risky, due to the vast sums of money that would have to be put up front by the BBC and Amblin for a product which, while having been a runaway success for public broadcast stations, still remains an unknown quantity to the American general public at large, and there would be no guaranteed takers for the programme once it was made.

DOCTOR WHO's chances of being rescued in time to relaunch next January are now virtually nil, and its future is once again starting to look uncertain...

***•The identity of the new lead actor in the ongoing** cult adventure series - which started in the early Sixties and ran consistently up until 1989, when it was suspended after a regeneration in 1987 failed to revive its flagging fortunes (despite an endless bevy of female assistants!) - has at last been named as...Pierce Brosnan, currently filming the new James Bond film...*

***•A source within Amblin has insisted that all the** names so far touted as the new Doctor - Michael Hasselhoff, Michael Crawford, Alan Rickman, Eric Idle et al - have all been "way off mark", and that the company has only ever considered two actors for the role. One is in his forties while the other, although only in his late twenties, is described as "an eccentric Tom Baker type"...*

SEGAL BREAKS HIS SILENCE

DWB has received this communication from Philip Segal, the head of Amblin's television division, which, while not saying a lot, suggests that the search for a home for DOCTOR WHO continues unabated...

AMBLIN ENTERTAINMENT

May 10, 1994

Mr. Gary Leigh
DreamWatch Bulletin
P.O. Box 1015
Brighton, England BN2 2YU

Re: DW...Bbb

Dear Gary:

Thank you for your letter of May 11 regarding Dr. Who. At this time we have not secured a commitment from a U.S. Network. However, we continue to be hopeful.

Should there be an official pick-up, I would be happy to chat with you.

Warmest,

Philip Segal
Vice President Production
Amblin Television

PS/vv

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VOLUME VI, NUMBER VIII: Published Friday, 8th July 1994 by DreamWatch Publishing. All work appearing in DWB is copyright © 1994, and rests with the publisher, Gary Leigh, unless otherwise stated on the page concerned. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior knowledge and consent of the publisher. DWB welcomes contributions from readers and writers, but unsolicited material is sent at the sender's risk. Printed by The Reprographic Centre Ltd. Print run 5,000. ISSN 1361-2471.

briefly...

•UK GOLD's schedule continues in chronological order with: (July) 22-27th - *Arc of Infinity*; 28-2nd (August) *Snakedance*; 3-8th - *Mawdryn Undead*; 9-12th - *Terminus*; 15-18th - *Enlightenment*; 19-22nd - *The King's Demons*; 23-26th - *The Five Doctors*.

•BBC VIDEO's scheduling department strikes again! This time, *The Visitation* had the honourable distinction of being premiered *simultaneously* on video and UK Gold on 4 July...

•SILVA SCREEN are releasing *Space Adventures* in August. Compiled several years ago by Julian Knott, exclusively for DWAS members, this unique collection comprises incidental stock music used in DOCTOR WHO during the Sixties, including the famous Cyber-march theme from their first three appearances and several chilling scores utilised in *The Web of Fear*...

•*AGE OF CHAOS*, Colin Baker's self-penned Sixth Doctor adventure, is to be published in full colour by Marvel at the end of September, retailing at £3.99...

•THE appointment of a new pro-DOCTOR WHO/BLAKE'S 7 Managing Director at Marvel UK has prompted editor Gary Russell to submit new proposals for possible future releases, including the prospect of a reasonably-priced poster/magazine series...

•A COPY of *The Air Zone Solution* could be spotted on the desk of B-Sky-B's chief scheduler, David Elstein, during a recent LATE SHOW interview...a sign that they're thinking of running some UK-produced drama?

•DANBURY MINT have confirmed that they are lining up a further twenty-four additions to their range of chess pieces, including a Zygon, Davros, robot (of death), Jo, Peri, Ace and a Castellan...

•MARY TAMM chatted to Richard and Judy recently about how happy she is to be a regular BROOKSIDE cast member, even though the potential hazards of living on the Close - buried in concrete, thrown from scaffolding, multiple rape and shootings - outweigh anything she ever had to face in DOCTOR WHO. She also revealed how unnerved she is when approached at conventions by "anorak-clad fans reciting extracts from scripts and expecting me to understand", but generously conceded that, "They're not *all* like that...

•FORGET MASTERMIND. A DOCTOR WHO fan was no match for the ITV morning quiz show, CROSSWITS, recently. Unfortunately it was an edition in which Colin Baker did not appear, but in commiserating the loser, host Tom O'Connor reassured him: "I'll pass on your regards to Tom Baker"...

•PETER DAVISON is currently house-hunting in North London's Belsize Park. He is looking for either a flat or a house up to £180,000, preferably roomier than a London police box...

•LATEST RUMOURS circulating about the BBC/Amblin's proposals for the new-look series (well, it *is* the silly season...): **Tom Baker** to appear in pilot episode to help out the new regeneration in freeing the Doctor's father, held captive aboard a Dalek space cruiser, the 'Dreadnought'... **the revamped 'megatech' Daleks** not only fly but also possess the ability to become invisible...**Sylvester McCoy and Sophie Aldred** will appear in a mid-season episode detailing the events that led to McCoy's regeneration...**classic monsters** including Cybermen, Ice Warriors and Yeti, will be updated to the Nineties...**a budget of $20 million** has been mooted for the pilot, with a budget of around $2.5 for individual episodes surpassing that of STTNG...**the BBC** have committed themselves as co-producers with Amblin for at least four seasons of 88 episodes...**Brannon Braga**, late of STTNG, is being lined up as a possible script-editor for the series...**a lot** of British writing talent is expected to be taken on board...and if you believe *all* of the above, then you're just plain daft...

NON-OFFICIAL BOOKS SET TO FLOOD 'WHO MARKET

COMMENT by Gary Leigh

WITH BOXTREE entering the world of DOCTOR WHO publishing, fans of the series could soon see a mushrooming of new publications as other companies begin to tread the fine line into territory previously acknowledged as the unique preserve of the "official" purveyors of literary WHO, Virgin Publishing.

Like W H Allen and Tandem Publishing before it, Virgin is licenced by the BBC to publish DOCTOR WHO books. It is the only publishing house permitted, within copyright law, to produce fiction novelisations based on the series, and similarly - unless otherwise sanctioned by the BBC - to use the programme's title and, most importantly, the trademark logo, on the covers of its non-fiction books.

However, there is nothing to prevent another publishing house unofficially releasing what is, to all intents and purposes, a non-fiction DOCTOR WHO book, devoid of logo or title on its front cover. The publisher would only have to point to the tenuous laws decreeing the right for anyone to criticise and comment about fact, even if it is patently obvious that they are being cited purely as a loophole with which to expand into areas previously the exclusive domain of others.

But why has this generally *not* been the case until now? Certainly there have been unofficial books about all manner of things from Boxtree and Virgin as a case in point. Both companies recently had in production "exclusive" books detailing the life of Brian Jones, the member of The Rolling Stones who drowned in mysterious circumstances in 1969. Both books, it was sensationally announced in their respective press release circulars, would reveal that he was murdered (which was never proven), each touting their "exclusive" interviews with the alleged murderer! A cat fight ensued over who had the copyright for such a book, but regardless Virgin rushed their version - *Painted Black* - out first, with Boxtree's *Who Killed Christopher Robin?* following soon after.

Virgin, perhaps justifiably, may feel a grudge against Boxtree over this escapade (and vice versa), and are understandably irked that their rival has subsequently jumped aboard the WHO bandwagon, but the recent trend for intruding into alien telefantasy arenas was, in fact, prompted by the former when they elected to throw

controversial biographies of famous actors to pop groups, but television programmes? Quite simply, there appears to have been an unwritten gentleman's agreement among publishing houses not to encroach into the established territory of others.

However, in today's more hostile and cut-throat publishing environment, where the pursuit of even greater profits has led to an increase in competition, it was perhaps inevitable that book publisher's would start to emulate at least some of the shadier tactics of their sleazier newspaper counterparts, scoring points off each other by battling to see who can be first to get a book about a certain topic into print.

We need look no further than caution to the wind and start publishing unofficial books, starting with *The Avengers Programme Guide*. That this book ended up pulped highlighted the inherent danger of going it alone; devoid of automatic access to the licencee and official information afforded to an authorized book.

A memo recently issued by Peter Darvill-Evans to reps at Virgin suggests an all out assault on Boxtree's intrusion, though it is assumed that Virgin wouldn't dream of resorting to "dirty tricks", especially since it knows what it is like to be on the receiving end of corporate bullying...

Where the fans are concerned, the thought of even more books on their favourite subject is an appealing one, until the whole idea is put into perspective. As the official licencee, Virgin has unlimited access to BBC reference libraries and official photographic sources, and is in a better position to attract the cream of writers who want to be seen as part of the rank and file of officialdom.

Conversely, publishers of unofficial books invariably have to rely on undocumented accounts of events (i.e. hearsay), fuzzy photographs and writers who are inevitably outcasts from their respective fandoms, happy to make a quick buck for as little effort as possible. (I would hope that everyone who purchased DWB's own "unofficial" books - *The DWB Compendium* and *The DWB Interview File* - would argue that this is not always the case!).

Fortunately Boxtree have approached the respected Adrian Rigelsford - who, incidentally, originally approached Virgin with the idea of a behind the scenes *Dark Dimension* book but was turned away - to pen their first two forays into WHO. They also have to their credit several respectable tomes including (somewhat ironically) *The Complete Avengers* by Dave Rogers, but nonetheless a disturbing proportion of their output - predominantly unofficial STAR TREK reprints from America - bears testimony to the depths they are prepared to plunder to extract £9.99 from gullible enthusiasts in return for under 100 pages of dubiously printed, double-typed, colourless pages.

Virgin have every right to feel concerned that the sterling reputation they have built up over 21 years of quality DOCTOR WHO book publishing could, overnight, be eroded by a plethora of tackily produced, second rate rip-offs which many completists would, nevertheless, lap up...

•The Doctors - 30 Years of Time Travel and *The Doctors - The Making of the Dark Dimension* are published by Boxtree in October and March '95 respectively.

•Below: Falls the Shadow by Daniel O'Mahoney (cover by Kevin Jenkins), published by Virgin in December.

BBC MAKES A CRISIS OUT OF "DRAMA"...

FURTHER EVIDENCE of the internal infighting going on within BBC drama has emerged with the resignation of Head of Series and Serials Michael Wearing.

Wearing, the producer of *Bird of Prey*, *Boys from the Blackstuff* and *Edge of Darkness* appointed in place of Peter Cregeen last year, offered his resignation after Charles Denton appointed LWT's Nick Elliott as Head of Series, hiving this area off from Wearing's responsibilities. A letter instigated by senior producers including Mark Shivas has protested this decision, and the BBC have indicated that they hope he will stay, but this seems unlikely.

Though Wearing has been responsible for conspicuously successful serials such as *Middlemarch* and *To Play the King*, PIE IN THE SKY has been the only series of note launched during his reign — but a *Guardian* report suggests that his resignation may stem from frustration at the blocking of controversial projects by senior BBC management, while one BBC source has commented that Wearing's resignation would signal that "someone of his talent can't work at the BBC." Whatever the truth, this latest incident appears to add to the *Dark Dimension* fiasco in explaining Alan Yentob's difficulties in fulfilling his pledges to teletantasy fans...

•BBC Enterprises is to divide into a number of smaller, more specialised companies as a part of the BBC's latest reform.

•Prominent independent production companies are indicating that they may refuse to make drama for the BBC unless allowed to retain the video rights to their productions — which currently pass automatically to BBC Video...

Anthony Brown

©Broadcast

...AND ADOPTS A FRIENDLIER APPROACH TO 'WHO FANS

SINCE Alan Yentob took over as Controller of BBC1, the approach to viewers' questions about the return of DOCTOR WHO have become markedly less patronising and even helpful.

Lee Thacker from Kidderminster recently received this reply from Alison Wilson of BBC Viewer and Listener Correspondence:

"We took a decision to rest DOCTOR WHO for a reasonably long period because interest in the programme had been declining. After 26 years on television, audience figures on BBC1 had dropped to four million. Aware of the programme's past popularity, however, we decided to screen an extended run of repeats.

"I can assure you a great deal of careful thought has been given to the future of DOCTOR WHO, and we do appreciate the strength of the affection in which it is held by its aficionadoes. In the current financial climate, however, we are severely restricted in our budget for drama and we have to try and stretch the limited resources. We do have to meet the interests of as many viewers as possible.

"At the present time, negotiations are underway with Steven Spielberg's American company, Amblin, about the possibility of co-production with the BBC. At the moment, however, there is no further information I can give you about the proposal..."

RADIO2 COMMISSIONS GHOSTS OF N - SPACE

RADIO 2 has commissioned *The Ghosts of N-Space* as the follow-up to last year's *The Paradise of Death*, following the recent successful repeat of the latter.

The station didn't commit itself to a second play until all five episodes had been broadcast, but were taken by surprise at the sheer number of listeners who contacted the BBC Duty Office to point out that episode four was run over two consecutive weeks.

Barry Letts had already started writing *The Ghosts of N-Space* in anticipation of a second commission when he was approached by Virgin with a view to publishing it as one of the MISSING ADVENTURES. The book will be released alongside the radio broadcast, provisionally scheduled for January 1995.

The six-parter will reunite Jon Pertwee, Elisabeth Sladen and Nicholas Courtney, but Letts would only reveal to DWB that the plot hinges around the previously unknown fact that the Brigadier had an Italian grandmother...

Coming Soon...

July

	SPACE 1999 - *Dorzac/Devil's Planet* (video)
4th	**DOCTOR WHO** - *Destiny of the Daleks* (video)
4th	**DOCTOR WHO** - *The Visitation/Black Orchid* (video)
4th	**THE TRIPODS** - Volume Four (video)
4th	**THE NEXT GENERATION** - *Q-Squared* (Peter David - hardback)
4th	**STAR TREK** - *Shadows on the Sun* (Michael Jan Friedman - paperback)
4th	**RED DWARF V** - ***Back to Reality****/Holoship/Demons & Angels* (video)
18th	**MOONBASE 3** - *Departure & Arrival/Behemoth* (video)
7th	***DOCTOR WHO MAGAZINE 215***
11th	**THE NEXT GENERATION** - *Homeward/Sub Rosa* (video)
11th	**DEEP SPACE NINE** - *Armageddon Game/Whispers* (video)
14th	**DOCTOR WHO - THE SCRIPTS:** *Galaxy Four* (William Emms)
21st	**THE NEW ADVENTURES** - *Blood Harvest* (Terrance Dicks)
21st	**THE MISSING ADVENTURES** - *Goth Opera* (Paul Cornell)
21st	***DOCTOR WHO Classic Comics 23*** (£2.50)
25th	**THE NEW AVENGERS** - Tape Five (video)
25th	**DEEP SPACE NINE** - *Paradise/Shadowplay* (video)
25th	**THE NEXT GENERATION** - *Lower Decks/Thine Own Self* (video)

August

	THE NEW AVENGERS Tape Six (video)
1st	**DOCTOR WHO** - *The Seeds of Doom* (video)
1st	**MOONBASE 3** - *Achilles Heel/Outsiders* (video)
1st	**THE NEXT GENERATION** - *Foreign Foes* (David Galanter)
1st	**STARFLEET ACADEMY** - *Atlantis Station* (VE Mitchell)
1st	**RED DWARF V** - ***Quarantine****/Terraforms/The Inquisitor* (video)
4th	***DOCTOR WHO Magazine 216***
4th	***The Dalek Chronicles***
8th	**THE NEXT GENERATION** - *Genesis/Journey's End*(video)
8th	**DEEP SPACE NINE** - *Playing God/Profit and Loss* (video)
18th	**THE NEW ADVENTURES** - *Strange England* (Simon Messingham)
18th	***DOCTOR WHO Classic Comics 24***
22nd	**THE NEXT GENERATION** - *Masks/Eye of the Beholder*(video)
22nd	**DEEP SPACE NINE** - *Blood Oath/The Maquis I* (video)
25th	STAR TREK - *Planet of Judgement* (Joe Haldeman)
25th	THE AVENGERS - *Deadline* (Patrick Macnee)
25th	***Captain's Log Supplemental*** (Edward Gross & Mark Altman)
25th	***The Law of TREK*** (Paul Joseph)

September

1st	***DOCTOR WHO Magazine 217***
5th	**DOCTOR WHO** - *The Rescue/The Romans* (video)
5th	**MOONBASE 3** - *Castor & Pollux/View of a Dead Planet* (video)
5th	**DEEP SPACE NINE** - *Warchild* (Esther Friesner)
5th	**STAR TREK** - *Crossroads* (Barbara Hambley)
5th	**STAR TREK** - *Cacophony* (Peter David - audio)
12th	**DEEP SPACE NINE** - *The Maquis II/The Wire* (video)
12th	**THE NEXT GENERATION** - *First Born/Bloodlines* (video)
15th	**THE NEW ADVENTURES** - *First Frontier* (David Mcintee)
15th	**THE MISSING ADVENTURES** - *Evolution* (John Peel)
15th	***DOCTOR WHO Classic Comics 25***

OBITUARIES

EILEEN WAY, who played the Old Mother in *An Unearthly Child* and Karela in *The Creature from the Pit* died on June 16, at the age of 82. Retaining her keen interest in politics (which saw her joining the Aldermaston marches) to the end, she was delighted to appear at Panopticon in 1992.

Her last television appearances came as Mrs Pebbles in SEAN'S SHOW, which coincidentally featured the TARDIS in one episode last year...

RUDOLPH CARTIER, the director of the QUATERMASS serials and the BBC's mould-breaking production of 1984 (See DWB126) has died aged 90. An Austrian who fled the Nazi ascendency after working with the greats of pre-war German cinema, he turned to the infant medium of television and is widely regarded as the father of television drama. THE LATE SHOW screened a special tribute to him on July 1st, reusing footage from his 1990 interview, and were able to screen the telerecording of 1984 later the same evening...

INGRID HAFNER, who played Ian Hendry's secretary in both POLICE SURGEON and the first season of THE AVENGERS, died on May 20 after a long illness.

VOYAGER CHARACTERS NAMED?

WITH CASTING AND FILMING OF STAR TREK: VOYAGER still a few months away, confirmed news is rare, but the latest indications suggest that the series will explore the Gazon systems. The regular characters are currently said to be...

•*Jane Way*, the half human commander of the Voyager;
•*Tom Paris*, the human second in command and former Maquis leader;
•*Chokate*, the Native American crew member;
•*Harry Kim*, Asian crew member;
•*Nilik*, an alien described as "a cross between Data and Quark" who some suspect may be the holographic character;
•*Tefl*, the Ocampian engineer;
and *Tor-Rof*, the half-Klingon, half-human security chief.

•WITH DS9's second season having ended with an explosive and ominous debut by the Dominion and their 'SAS', the Jem'Hadar, rumour has it that in a bid to free themselves somewhat from the space station setting and inject more action, a heavily armed ship will be permanently docked at DS9 as protection against the threat from the other side of the wormhole — and that the Romulans will be persuaded to equip it with cloaking technology. Kira and Bashir may also find romance with each other, though not permanently (of course). Wilder rumours currently in circulation suggest that Nana Visitor has died in a car crash (DEFINITELY FALSE!) and that Bashir will be killed off next season (almost certainly false) or that O'Brien will die to allow Colm Meaney to pursue his film career (probably false).

•James Crocker, one of the two writers let go from DS9 is moving to LOIS AND CLARK as a co-executive producer, picking up the slack as series creator Deborah LeVine cuts back on her involvement — another worrying sign to fans who fear that the romance element will be reduced next season.

Kathleen Toth

ANIME PRICE CRASH

UK DISTRIBUTORS Anime Projects have finally convinced American animé subtitling studio AnimEigo - whose releases they distribute - that they were "shooting themselves in the foot" in insisting on applying an American specialist market pricing policy to UK releases.

In consequence, the entire landmark cyberpunk animé series, *Bubblegum Crisis*, is to be re-released in the UK at the new price of £12.99 per cassette - a hefty drop of 50% from the former £23.99 price tag. Cassettes one to four will be released at the new price on August 29, and cassettes five to six on September 26.

Manga UK have often complained that in order to finance the release of a few high quality "classic" animés every year, from studios that demand "an arm and a leg" for UK rights, they have to release a lot of low quality dross from small - and less expensive - sources. Other UK animé companies have made similar complaints, stating that prices have been higher than they'd wish because of the "excessive" demands of their US or Japanese sources.

This might change after AnimEigo's decision; because they are major players in the animé market, then other studios supplying UK distributors may follow their lead in order to maintain their share of the UK market.

Affordable, high quality animé in the UK may soon be a reality...

Barbara Barrett

AVENGERS MOVIE "ON FAST TRACK"

WARNER BROS have confirmed that they are in the throes of making an AVENGERS movie...of some kind.

A Warner representative recently confirmed that the project "is on the fast track", and that a script for a "Steed and Emma Peel spoof" is being completed.

Mel Gibson - whose name has been linked to an AVENGERS movie revival for many years now - has been approached, presumably to play John Steed, but producer Jerry Weintraub - who owns the rights to the AVENGERS - has signalled that he is prepared to proceed without a major star.

briefly...

•MARVEL UK is pressing ahead with its BLAKE'S 7 Special, scheduling publication for the first week in December. The move comes despite the unlikelihood of the series appearing on terrestrial television until June '95 at the earliest following a recent unwritten rule preventing BBC schedulers from lining up any repeats which clash with those already being shown on UK Gold. A confident Gary Russell told DWB: "Even without the BBC's coverage of BLAKE'S 7 I am totally confident that there is a market for B7 material. It's a big hole, and over the next year or so we intend to fill it"...

•THE WANDERER - a 13-part, hour-long fantasy series funded by Sky, Yorkshire Television and a Spanish company - begins on Sky on September 18. The series - which represents the first original, non US-funded drama on the network - is launched with a one and a half hour special, the plot revolving around two story threads linked by flashbacks between contemporary and Medieval settings. Stars Brian Brown...

•CIC have released the first two in a series of QUANTUM LEAP videos which characteristically - apart from tape one which contains the pilot - leap about unchronologically. This is due to a clearance problem with Universal which means that only six further episodes are currently lined up for release...

•FIRST there was DOCTOR WHO meets EASTENDERS. Now there is the prospect of QUANTUM LEAP's Sam Beckett leaping into...Summer Bay! Australian network Channel 7 has been approached by the writer of a draft script placing Sam in the recent past of HOME & AWAY's Summer Bay...

•EDINBURGH Festival Fringe will be staging *The Terminal Zone* - examining the life and work of Rod Serling - at the Holyrood Tavern between August 14-18 with performances starting at 9pm, tickets costing £5. It is a surreal, essentially two-man drama beginning in the aftermath of THE TWILIGHT ZONE's cancellation party where Rod meets his ghost-like alter-ego, Serling...

•SEASON seven of STNG is premiered on SKY from July 31 on Sundays at 8pm...

•TRIPODS Vol. 4, released July 4, concluded series one, but in their sales promotion, BBC Video confirmed collectors' fears by verifying that there are "no plans" to release series two...

***•GENE RODDENBERRY - The Myth** and the Man Behind STAR TREK* - the book which presents a controversial insight into his "contradictory and obsessive personality" - was published by Virgin in hardback on July 7 at £14.99 *(Review next issue)*.The book claims to reveal "the truth behind the utopian image - the womanising, drinking, paranoia and betrayals..." Look out for 'JNT - The Myth and the Man Behind DOCTOR WHO' before too long...

•WILLIAM SHATNER has been given an award at the Banff TV Film Fair in America in recognition of nearly four decades of television work. There is no truth in the rumour, incidentally, that his hairpiece also won an award for sterling service spanning *six* decades...

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MISTAKES FOR AMBLIN TO AVOID

Daniel O'Mahony
Hants

There's something disorientating about the latest news on the Amblin front. Whether its truth, speculation or all-out rumour it's still a novel experience to hear names like Ridley Scott, Richard O'Brien, Peter O'Toole, David Warner, Harlan Ellison, William Gibson, and of course, Steven Spielberg, bandied around in a DOCTOR WHO context. I find myself in two minds about the whole thing, and I'm going to try to strike a balance between caution and pessimism - which is the best I can manage before the event.

There's a question that needs to be asked: "Is this what we want?" What we want, I think, is the return of DOCTOR WHO as a TV series in a format that is both on-going and self-sustaining. In the cases of last years' three big media-events, *The Paradise of Death*, *The Dark Dimension* and *Dimensions in Time*, the answer is clearly 'no'. Despite my initial reservations that the Amblin deal might turn into another publicity stunt (in 1989-94, DOCTOR WHO ceased to be a TV programme and became a series of press releases), I'm now a lot more confident. More than at anything that occurred last year. It's real, it's happening now and it might just work!

That was the optimism. Now the caution. Like many of the correspondents in DWB126 I find the anti-American sentiment expressed by some sections of fandom to be misguided. It's true that there are limitations inherent in the US system of television which could hamper the series' return, but it's ridiculous to suggest that any DOCTOR WHO coming out of America is automatically going to be crass and sensationalist. Amblin need to be careful to avoid making the series in this manner, and there are precautions which should be taken to retain DOCTOR WHO's distinct identity.

I'm not talking about 'Britishness'. That's a meaningless phrase, with uncomfortably political overtones. I don't mean that the series should stick to a rigid formula either - quite the opposite. What worries me is that Amblin might use DOCTOR WHO as just another token science fiction series brought up to the front in the ceaseless ratings war with the mighty Roddenberry Empire.

The problem is that none of the SF series to have emerged from the US of late have managed to escape from the shadow of STAR TREK. At worst they are derivative - at best they are still clearly labouring under the massive impression TREK has left, and is leaving, on the genre. To produce DOCTOR WHO exclusively in the same mould - as competition for DEEP SPACE 9, etc. - would be a disaster for DOCTOR WHO. In the eyes of the US network executives it would only (re)affirm the supremacy of TREK as the ultimate SF product. DOCTOR WHO is a very different kind of series, far more varied and with less recourse to convention. It would help considerably if DOCTOR WHO would tend to steer clear of space opera until the present fuss has died down.

Calling the series THE NEW ADVENTURES OF DOCTOR WHO is a symptom of this (as well as confusing the distinction between novels and TV series, it seems to locate the series too far into the superhero tradition for comfort). It's irritating because it's so unnecessary. STAR TREK - THE NEXT GENERATION was called this to tell people that the series was different to what had gone before. DOCTOR WHO is constantly changing. There's no need to proclaim such a basic truth in so obvious a manner.

The key to success lies, as it always does, with the writers. Giving the series to a bunch of ex-TREK writers, in the hope that they'll go away and get on with it, isn't going to work. Giving it to writers who are familiar with DOCTOR WHO and appreciate its past strengths would be more likely to result in the production of something worthwhile (Harlan Ellison seems a thoroughly sensible choice in this respect). *A Monstrous Carbuncle* (DWB113) should be required reading. The best case scenario would strike a balance between Amblin's favoured writers, some old guard WHO writers, new writers from both sides of the pond, and - hey, Mr. Spielberg! - some NEW ADVENTURES writers wouldn't go amiss!

DOCTOR WHO doesn't need other people's brand logos stamped across it. It just needs to be DOCTOR WHO (whatever that may be). If Amblin keeps that in mind everything should be okay. I was going to sign off with some glib cliché like 'fingers crossed', but the thought of DOCTOR WHO directed by Terry Gilliam has overwhelmed me and I'm doing cartwheels on the ceiling.

Jonathan Smith
Cambridge

It's sad to see fandom's 'vocal minority' producing the same old 'bombard the BBC so they can't ignore us' tripe. Honestly, I gave up on that kind of reaction to anything I disagreed with in primary, why can't John Gorman, Mark Chaloner and the others? Please?

DR CADFAEL?

Lyn Davies
West Yorkshire

As regards the next Doctor debate, I agree with some of the suggestions made in DWB. Richard O'Brien and Michael Crawford were (thankfully) red herrings all along, but I would feel very happy if Alan Rickman of any of the others mentioned (eg: David Warner) accepted the part. I would add the name of another superb British actor who would make an excellent Doctor but will never come into the reckoning - Sir Derek Jacobi. He would settle into the role of the eighth Doctor as well as he's fitted Cadfael's habit.

Leigh Hunt
Surrey

If science-fiction programmes were political parties, then I guess you could say I've been a DOCTOR WHO supporter all my life; but since the split between the two wings of the party in the Eighties I began to find myself being swayed by the policies (special effects, good drama and effective aliens) of ST:TNG and its alliance with DS9. I've been voting for them month after month (at £10.99 a shot) and it's helped fill the gap in my life that DOCTOR WHO left.

Last Monday I saw the first manifesto from BABYLON 5 and it really blew me away. If this is one of the weaker policy arguments then I can't wait to see one of the stronger ones. The presentation (spacecraft effects) in both look and movement were exemplary. What am I going to do if DOCTOR WHO does come back? I suppose it all depends on the choice of the new party leader (Alan Rickman definitely gets my...er...vote).

Finally, have you seen the video for Erasure's last single? Either they or their costume designer is a WHO fan as Andy Bell seriously resembled a Time Lord: robes, cap et al.

Ed: Coincidence? Well, probably not, as David Rodan mentioned at Blue Box that Erasure accepted an invitation to write the theme music to Dimensions in Time — but took so long to reply that other arrangements had already been made...

SUPPORT FOR COLIN & SYLVESTER

Barry Swinhoe
Northumberland

Richard Kerven has hit the nail on the head with his observation concerning the characters of the sixth and seventh Doctors (DWB124).

I have always thought of Colin as something like 'Tom, Part Two', with no disrespect intended toward either actor. The fourth and sixth Doctors are naturally very different, but they do seem to have more in common than any other pairing of Doctors. If you're shocked when you see Colin being violent - or just being generally rude and nasty - watch Tom in *The Seeds of Doom* or *The Talons of Weng-Chiang*.

I really liked the character of the sixth Doctor, and was somewhat disappointed by the 'watered down' version we were offered in season twenty-three. Natural development of the character is fine - Troughton, Tom, Davison, McCoy - but this sudden change seemed to me to be too much. I prefer the earlier version, and think that the character only went too far once - when he killed Shockeye.

Whilst Colin echoed aspects of early Tom, McCoy seemed to borrow from all areas of Troughton's time. Starting out as the 'blundering professor' type that the second Doctor had evolved into by season six, McCoy then gradually changed the seventh Doctor into the more mysterious and shadowy character that Troughton had played in his first two seasons. In effect, McCoy reversed the process - and the end result ultimately proved much more satisfactory. Watch *Paradise Towers*. No, really. Even if you hate the story - and you probably will - watch it to see how McCoy was already developing the seventh Doctor. I don't think he trips over once - unlike *Time and the Rani*, where he seems to do little else.

I'd love to see McCoy come back. There's so much more mileage in his portrayal - the NEW ADVENTURES have proven that - but I don't think it's going to happen. He's not exactly the 'well-known figure who will appeal to audiences on both sides of the Atlantic', is he? But if we start afresh - with new Doctor etc., it will be a remake. If McCoy comes back - even if only for the regeneration - then it's a continuation.

Daniel Blythe
Sheffield

While I have no wish to prolong any debate about the quality of JNT's later stories, can we lay to rest the myth - reiterated by a couple of your correspondents in issue 127 - that the seventh Doctor is somehow "omniscient"? This is not how he seemed to me on screen, and nor is it the impression Virgin are giving in the NEW ADVENTURES, where he uses the skills of detection and improvisation that were always hallmarks of earlier incarnations.

The Doctor's character underwent interesting developments over Seasons 25 and 26, which have been built upon in the novels, but an all-knowing Doctor would not be dramatically plausible or effective. The seventh Doctor is more enigmatic than his predecessors - the way he operates is more devious, although his ends are the same. Often he is in possession of information which he does not reveal to his companions, sometimes to protect them, sometimes to engineer a particular situation where the enemy can be defeated. This does not make him God!

He might not be the best-loved Doctor, but he does have an interesting, unpredictable character, which challenges writers not to to fall into the lame and formulaic approach to characterisation that sometimes plagued earlier incarnations.

SUB STANDARD SUB ROSA

Gordon Barr
Renfrewshire

I can't agree with Kathleen Toth's rating for the TNG episode *Sub Rosa*, a 7. It deserved a much much lower score. I'm not blasting it because its not STAR TREK, or even because of the plotline - although it was pretty silly and unoriginal - but because of the unbelievably patronising and stereotypical fashion in which it portrayed Scots — all wearing tartan and talking about going to the Caber-tossing.

It really has to be seen to be disbelieved. I would have expected›

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disbelieved. I would have expected much better of the show, and I'm not the only one - my local STAR TREK group was nearly unanimous in condemning it as complete rubbish. I also suspect that had it dealt with another nationality in this fashion (eg: a colony of Englishmen dressed in suits wearing bowler hats, carrying briefcases & umbrella, and talking constantly about the tea and the weather; or Canadians all dressed as Mounties and lumberjacks; or Indians with bows & arrows, wearing feathers saying "How!" at every opportunity) reaction might have been more unanimously damning. And the "it just rolled in" fog scene on the Enterprise is very silly as well. Scotty has probably got more sense than to land here!

AVENGERS RESPONSE

Dave Rogers

There is very much I would like to say in response to your ill-advised comments re: my involvement in the cancellation (and subsequent pulping) of the Virgin *Avengers Programme Guide* (DWB127). However, having no wish to wash my dirty linen in public, I prefer to stick to the FACTS, not conjecture.

You infer that "Virgin had second thoughts about issuing the book after warnings about certain unflattering references contained within its pages were made by prominent AVENGERSphile Dave Rogers, who had managed to obtain advanced proofs of the book, and who informed cast and writers from the series of references they might find embarrassing."

FACT: I requested 'advanced proofs' of the book on 8th February. The alarm bells rang almost immediately. To my chagrin I found that the authors had, let's say,'BORROWED' some of their work from published material directly attributable to myself. To compound the issue **neither the authors or their representatives had contacted me to seek authorisation to so so!** My course of action? To speak to Peter Darvill-Evans, publisher of the Virgin book, at the earliest opportunity. Not, as you imply, to caution him, but to advise him of my disgust that the authors were guilty of unprofessional conduct. Ignorant of this fact until I brought the matter to his attention, Peter Darvill-Evans acted judiciously. Shortly afterwards I received confirmation that Virgin would print a "thanks to Dave Rogers" addition to the acknowledgements section in any reprint of the book, as requested by me. This, then, was the sum total of my personal 'hostility' towards the book and its authors. I was seeking nothing more than fair credit for my work (although I freely confess that I considered placing an injunction on the publication after taking legal advice). Incidentally, you might like to know that all discussions between Virgin and myself were conducted in a manner befitting gentlemen.

As to whether or not I informed the "cast and writers from the series of references they might find embarrassing"...

FACT: Yes, I did. One writer, directly. One artiste, indirectly. Not out of malice - or, as I've heard it said - arrogance, but due to friendship with the people whom you suggest were 'allegedly' defamed (Virgin's legal advisers obviously thought otherwise. Why else would they advise that the book be withdrawn?) The writer is Brian Clemens, whose attention I drew to the fact that the authors had "put words into his mouth" — the offending words attributed to Brian being paraphrased from various written sources. I do NOT apologise for doing so. Clemens was contacted that same day. He initially had no problem with the contentious item. Only later, when Virgin wanted him to give a categorical assurance that he would take no action if the book was published did Brian consider his options and refuse to go along with this. The artiste is Linda Thorson, the party who Virgin believed "might be considered to be defamed" (their words, not mine.) Linda's involvement came about as the result of a telephone conversation during which I mentioned the offending passage. Advised by me that the publishers wished to send her a copy of the book for comment she confirmed that I was free to give them her address. The book was mailed. Her reply, faxed to Virgin a few days after reading the book, was brief and to the point. She "would not allow this book to be distributed with so many offending passages intact." She said more, of course. A great deal more. None of it kind. I support her comments unreservedly. What the authors said in print was unkind. More to the point, it was totally without foundation in fact!

You credit me with too much influence. I didn't ground the book. Circumstance did. Consider this. Was I to accept the authors' blatant misuse of my work without a word? What stupidity pervaded the authors' thoughts when expressing the contentious remarks about Linda Thorson — and expect to get away with it by crediting the comments to someone else?! Who is really to blame for the book's withdrawal from the market-place? Might I suggest the Virgin editorial staff, who really should have picked up on the 'offending' passages BEFORE the book was printed and bound!

As to your reference to my AVENGERS book being "somewhat inaccurate." Perhaps it is. One works with the info one has at the time of writing. That said, the 'misinformation' doesn't appear to have discouraged the authors of the Virgin book from using *The Complete Avengers* as their main source of research! Even then, with the opportunity left open to them to amend my 'mistakes' they subject the reader to balderdash of their

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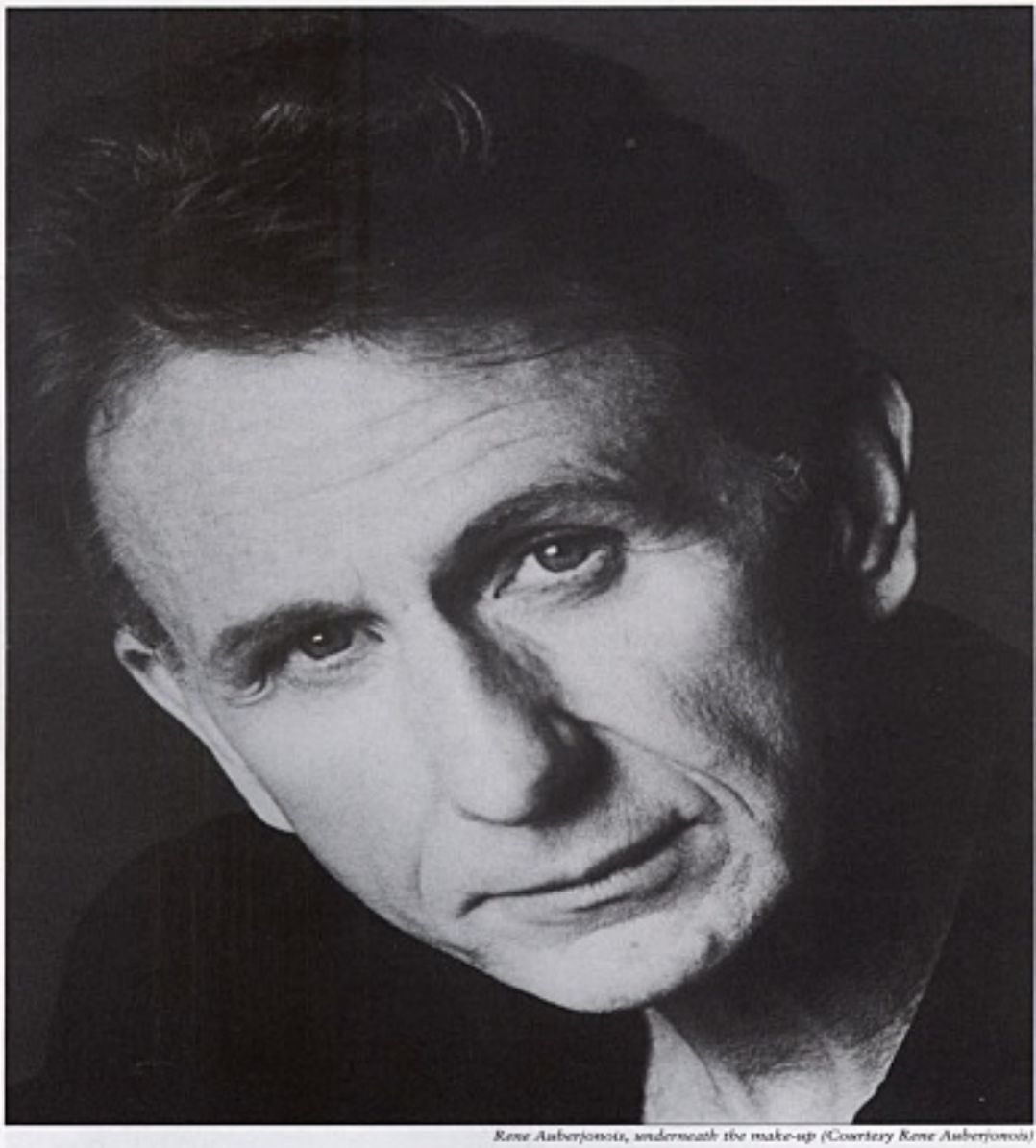


Rene Auberjonois, underneath the make-up (Courtesy Rene Auberjonois)

A FLEXIBLE FRIEND

AN INTERVIEW WITH RENE AUBERJONOIS CONDUCTED ON MAY 10, 1994 BY JOHN S. HALL

DWB: **First of all, how does one properly pronounce your last name?**

Rene Auberjonois: OH-bear-zhon-wah.

Thank you. I know that you're a veteran stage actor, yet most people know you for your television work. How does that make you feel?

When I started as an actor, it was my intention to work in all the mediums. That wasn't as easy to do as it is now, but I was very influenced by the way British actors move freely back and forth from film to television to the stage. I did do a television series [BENSON] for seven years; if you go once a week, for seven years, into thirty million living rooms, you're obviously going to be better known for that. You could perform every night for your entire life [on stage] and never reach a fraction of that kind of audience. And now DEEP SPACE NINE makes it even more that way, but that's just the nature of the beast.

I consider myself primarily a stage actor, but the reality is that more people are going to know me from television than from the theatre, but if somebody walks up to me and says, "Oh, I loved you in..." and finishes the sentence by mentioning the play he or she saw me do, it's always more meaningful to me. I mean, I love to get compliments — I wouldn't be in the business if I didn't want people to pay attention to me — but having people remember something that they saw you do on the stage is a terrific compliment.

How did you like working on BENSON?

BENSON was terrific. It was a really wonderful character, with a bunch of wonderful actors, most of whom I'd acted with in the theatre before. It just came at a good time in my life; I had young children, and now DEEP SPACE NINE has come at a good time in my life, because those young children are now in university. I'm very lucky that television has subsidized my life!

In many of the works I've seen you in, you've played fussy characters. Do you ever feel typecast?

Well, I don't consider Odo a fussy character. I think he is, in terms of dynamics and rhythms, very, very different from Clayton. When you go to a marketplace, you sell them what you want to buy, or else you might as well not bother going to the marketplace. If there's a certain quality of work that I do that is a commodity which I can sell, then I sell that if I'm going to live in the marketplace here in New York or in Los Angeles. When I work in the theatre, I don't think there is a tendency to pigeonhole me in quite the same way, although I can't honestly say that I feel [pigeonholed]. I mean, from the beginning, when I started this journey as an actor, I was always interested in creating characters larger than life. I was never really very interested in being real. I never felt that reality was that interesting a thing to portray. I think I'm a great believer in truth, in that the audience has to see that there's a kind of truth to what you're doing, but I guess "heightened reality" is [the term for what] I am known for doing... I don't know that "fussy" is the word that I would be happy with, but I think "eccentric characters" is more fitting. Certainly Clayton was fussy; I don't consider Odo fussy. I consider him rigid—

—which is ironic for a shapeshifter...

Yes. He's an incredibly conservative character, and I think as the years go by and as we discover where he's from, one will understand why he's such a complex character.

I know that Odo was not your first STAR TREK role. Could you tell us a bit about Colonel West from *Star Trek VI: The Undiscovered Country*?

I did that film because Nick Meyer, who wrote and directed it, is a friend of ours. He called and asked if I'd like to do it. He said he had a part that might amuse me, and I said, "Sure, Nick. Unless something else comes along, a big job that I have to do." Actually, I went off to England to do a mini-series for the BBC, and after that, my wife and I were hiking in Scotland. I happened to call my dad in London and he said, "I'm glad you called! They've been calling from Paramount. They forgot to do a face casting — they had to do a mask for you!" They were going to fly a makeup artist to the Isle of Skye to do a plaster cast of my face! They decided not to do that, but I went back eventually and shot this part in the film. It took a day, and I forgot about it. A while later, just before it came out, Nick Meyer called me and said, "Rene, I feel terrible! We cut your part out of the film!" and I said, "Nick, that's fine! I don't mean to insult the project, but I really don't care!" I mean, it was fun to do, but it wasn't life or death to me. I got paid, it wasn't a great part anyway, and so I forgot about it, but did see the film in the movie theatre.

The first STAR TREK con I ever went to, I was answering questions, and someone asked about Colonel West. I looked at her blankly — I thought she was talking about a character I'd done in two WILD, WILD WEST movies years ago — I didn't know what she was talking about, and she said, "That's the character you played in *STAR TREK VI*." I said, "How could you possibly know that? I wasn't in the film!" And she said, "Yes, you are." I said, "No, I saw the film. I'm not in it!" What had happened was, they put all the stuff back into the video version of the film — which I have never seen — so it's ironic that a part, which although it's small, was actually quite pivotal in the storyline of the original script. I was the assassin, if I remember. As it turns out, a lot of people saw me in it. I was amazed.

If it's any consolation, I thought that with your character back in the movie, things made a lot more sense.

I would think so. My memory of it was that when he

was cut, I didn't say, "Well, how are you getting around that, then?" Nick was so upset about it that I said, "Don't worry about it."

Do you think that role had anything to do with your coming aboard as Odo?

It had nothing to do with it. Rick Berman and Michael Piller, the producers of THE NEXT GENERATION and DEEP SPACE NINE, had nothing to do with the feature film, and in fact did not know that I had been in it, and I think to this day have never seen any version of it, with or without me in it.

What was it about the character of Odo that appealed to you as an actor?

Well, there's something fascinating about a character who has no idea where he's from, or if there are any others like him in the universe. There's something that speaks to a... universal, almost existential, predicament of humankind. He stands as one of those classic STAR TREK characters who are aliens, but because of the predicament they're in, it puts them in a position to have a perspective on humanity that is interesting. Odo's predicament is something that on a subliminal level the audience identifies with because basically all of us don't know where we're from and don't know if there are any others like us in the universe, and it's that human struggle to find out who we are that I found very interesting.

How long does it take to put on the makeup every morning?

It takes two hours, which is actually not very long at all. It took three hours during the first season and now it's down to two. Those two hours in the makeup chair are actually very relaxing and no problem at all. The makeup artist bears the burden of standing on his feet and performing this operation. The difficult part is to wear it for fourteen, fifteen, sometimes twenty hours. *That's* difficult!

What sorts of restrictions does the makeup impose upon you?

Well, it's a mask, but I was trained in mask work at university. I have performed many plays in masks and I taught masks at Julliard, and so the mask for me has always been a very friendly medium. I understand that the mask is not a limitation but is actually a way of projecting emotion. We tend to think that our emotions are expressed with our faces, when actually we tend to hide a lot of our emotions with our faces, and our faces are masks also. The only way I'm limited by the makeup is that all I can eat while wearing it is frozen yogurt and soup.

Is there anything you do to "prep" yourself, to get into character as Odo?

Not really. The makeup and the costume and the world that we move in once we go onto the sets somehow take care of that. It's kind of mystical to me. I went through the series of meetings in order to convince the producers and studio heads that I could indeed play this character which was so far from the character of Clayton, which is how most of them knew me, I went in and read scenes for them over a number of times and then eventually they decided I was the one to play the part. Then I met with Michael Westmore, who had already done preliminary designs for the makeup — he had an idea what he want it to look like, but until he had my face, he couldn't really do much. Basically what it is, is a smoothed-out stylisation of my own face. I mean, my face is there, it's caricatured and smoothed-out; it's sort of like a hood ornament of my face! But people do recognize me through it. We both worked on it, and the makeup evolved through the first season and partially through the second season. It went through many different phases, but now it's pretty close to perfected as it will be. So the makeup evolved and the costume came on, and the performance that came out once those things were put in place had nothing to do with what I had auditioned with. They knew just by watching me work that I would find my way into the character.

What is a typical day of DS9 for you?

Well, there really isn't a typical day, but a good, hard work day for me — the earliest I would be called - is 4:30 AM, which would mean I'd get up at about 3:30 AM, make a cup of coffee, then ride my bicycle to work (the studio is quite close to where I live). It's dark and quiet; the streets are very quiet at that time. I get through the studio gates and enter the lot and get into makeup at 4:30 AM, done by 6:30. Maybe by 7 AM we start to rehearse, and I'll work until 7:30 or 8 at night. Then I go home. I mean, there was one day on the pilot where I got into makeup at 7:30 AM on a Friday and got out of it at 4:30 AM on Saturday, so it can get long. But then there are days where I'll go in, put my makeup on in two hours, walk onto the set, shoot a couple of lines, work a three or four hour day, take it off, and be home. So I don't complain.

Do you consider yourself a STAR TREK fan?

I don't consider myself a Trekker — well, I guess I am a Trekker now, because I *am* a Trekker! [laughs] But I wasn't before. Of course I knew the show and admired it whenever I'd seen it. I loved the old series, and I'd seen all the features. I mean, it's impossible to live in this culture and not know about STAR TREK, but I couldn't have told you the difference between a Cardassian and a Ferengi, and a Klingon and a Vulcan and a Bajoran and a whatever, but now I know all that stuff. When I got the job, I asked my son (who was working in a bookstore) go bring me back anything he could find, and he brought me back a couple of bibles about the old STAR TREK and THE NEXT GENERATION. I read everything, breakdowns of old episodes, and I looked at tapes and things to immerse myself in that world.

In your opinion, what is it about STAR TREK that appeals to so many people?

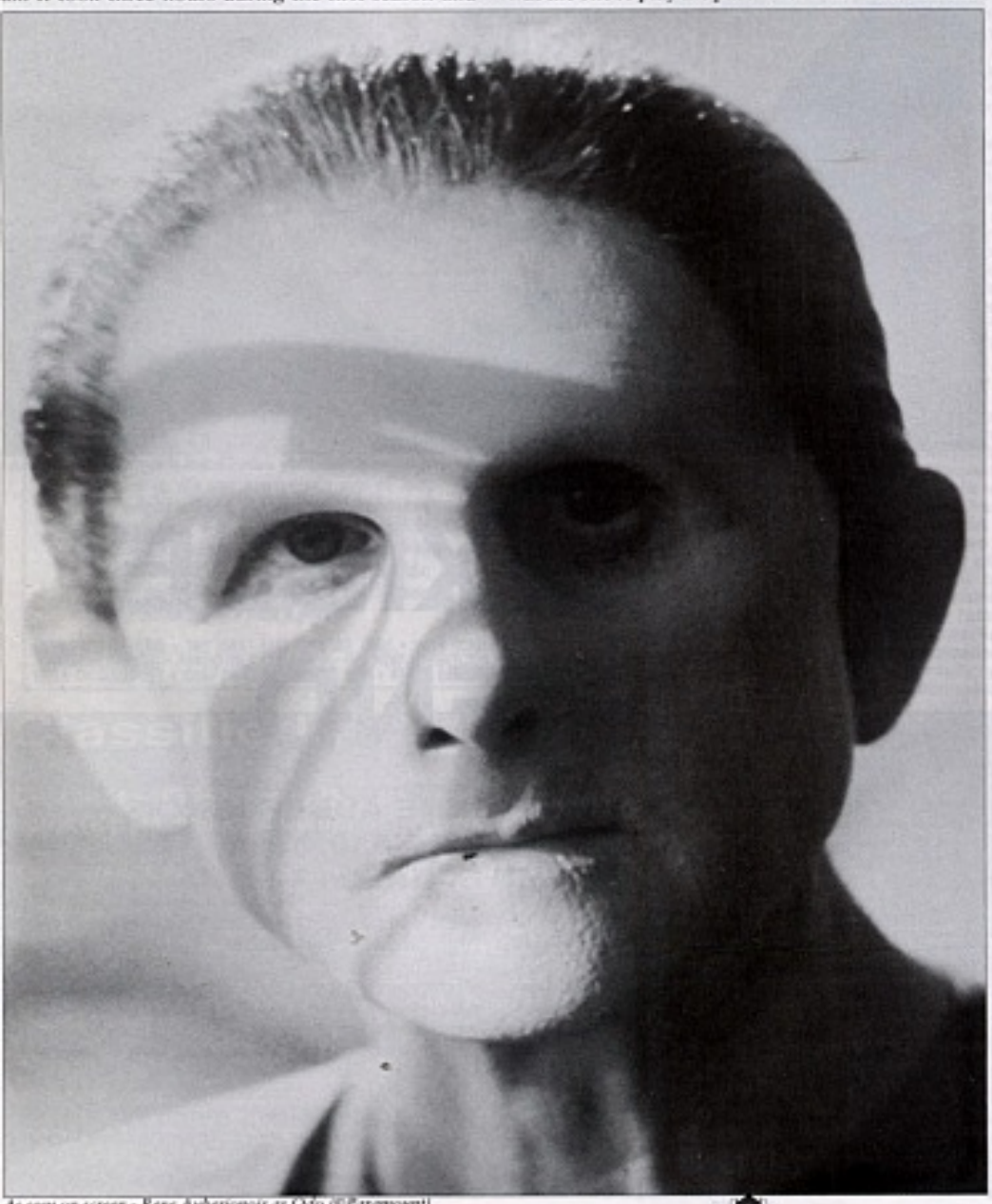
The show has such a broad demographic, I mean, I've run into professors from MIT, Hell's Angels, ten-year-old girls, and Iowa farmboys — that's why it's survived for so long. I believe the reason is that it is not so much science fiction as, I think, mythology, and I think it tapes into a very primal place in people's own fantasies. Its roots are very deep, not only Eurocentric, but also Eastern and African as well. It's a kind of magical realism that people are hungry for. There's certainly a place for shows about lawyers, doctors, and police; those kind of reality dramas, and sitcoms, they all have their place, but STAR TREK, from the beginning, has always addressed things that I think just touch a deeper place with people.

Do you have any favourite episodes?

Well, there are episodes that I think are the best episodes we've done, which I've had not that much to do in them, but they're wonderful episodes. In the first season, we did an episode called *Captive Pursuit*, about a character named Tosk who is running away. I loved that episode, I thought it was a classic STAR TREK story. It had a wonderful Rod Serling-like quality to it, a fox hunt through space, this fascinating character, and this whole moral question. I loved that episode.

On a personal level, in the first season I did an episode with Majel Barrett Roddenberry. Actually, I've never seen the episode; I was out of the country when it aired, and I've never caught up with it. I've gotta get a tape of it and watch it. Majel keeps saying to me, "Have you seen it? Have you seen it?" I'm about to go on a STAR TREK cruise with her to Alaska, and if I haven't seen it by the time I see her, she's gonna kill me! But I loved doing that. She was a lot of fun to work with, and it was a nice story.

This season we did *Necessary Evil*, a wonderful



As seen on screen - Rene Auberjonois as Odo (©Paramount)

episode which had a flashback to when the Cardassians were running the station. I thought that was a wonderful episode — not only did I enjoy what I had to do in it, but I love when the show is more into the "heavy metal," dark and gloomy and clanging kind of show. I think we're getting more into that.

We've done a couple of absolutely wonderful episodes that have just aired. One, called *Crossover*, is a sequel to a classic STAR TREK that I never saw, called *Mirror, Mirror*. That was sensational! I didn't have that much to do in it, but I got blown to smithereens. The effects are just incredible; what they did was, they made a little wax effigy of me. I — well, the Nazi officer alternate Odo — turn to shoot Julian Bashir, and he shoots me first. They put the effigy in that position, filled it with some kind of gelatin, and then they blew it up! They do it in slow motion, so you see Odo just go *sssspppplllllaaaaaaaaarrrrr*!!

Do you think Odo will ever have a relationship, especially with Lwaxana Troi?

No, I don't think so. I know that in the last couple of episodes they've started to lay in an undercurrent of Odo's unrequited love for Major Kira, and that will go nowhere, but it will add to the complexity of his character.

How does it feel to have been immortalized in plastic as a DS9 action figure?

I *love* it! I have one on my refrigerator in the kitchen, stuck up with magnets. I sent one to my dad, he couldn't believe it! He's a foreign correspondent who lives in London, and to have his son as a little plastic action figure... I think it's terrific, a real hoot! [laughs] It's not really me, of course, but it's funny, a kick. It's not one of the things I expected to happen, or cared about, but it is great. The whole thing's been nothing but a blessing.

Other than Odo, what would you say is the strangest acting role you've had?

Gosh, that's hard to say. I mean, Richard III was a pretty weird character! I did a film for Robert Altman called *Brewster McCloud*, in which I played a professor lecturing about birds. There were scenes all through the film, and every time they cut back to me I had turned more and more into a bird. In the end, I had feathers stuck all over me and I'm crouched on top of the desk, spitting bird seed all over the place. *That* was pretty weird!

As an actor, what genres of acting appeal to you? You seem equally adept at drama and comedy.

Again, just as I didn't want to be limited in my career in terms of working either only on the stage or films or television, I like to hope that I can do all forms. I think that the highest form is comedy, because it's the most difficult. I've never known a good dramatic actor who wasn't also able to do comedy. You can do *Hamlet*, talk for three hours and think you're doing great. If the audience is quiet and sits there and watches you, they may be sound asleep. You can't do that with comedy. It requires a kind of intimate intercourse with the audience, so you know whether or not you're succeeding. That's doesn't mean working for the laughs, it just means it's a much more strenuous and exacting form. It's the most challenging to me.

What was it like for you to do *The Little Mermaid*?

[Fondly] Oh, *The Little Mermaid* was great! I've done a few features but had never done a Disney film, and to play a voice in a Disney classic — which *The Little Mermaid* really is — I mean, we all grow up with Disney films. For all of us living in this culture, they're usually very, very seminal and important events in our lives, and have deep, deep affects on us. As awful as that French chef is, kids just *love* that song! I can be talking to a child and start to sing that song, and to see the look on their faces when they realize is just a wonderful gift. I always sing it at STAR TREK conventions — someone always raises their hand and asks me to be Chef Louis.

I went in and recorded the song in half and hour, and walked out and forgot about it. Two years later, I went to a 10 p.m. showing of it in Broadway with a bunch of other grownups. I sat there and it was a real trip. Usually when I see myself on film, I sort of hate it; it's like hearing your own voice on a tape recording. But by having it not really be me, but this big, fat French chef, I just *laughed* and thought it was the greatest thing. I just had a great time, a real blessing, and I got a platinum record out of it, and one of the cels from the film. I loved it.

Above: the crew of DS9 (©Paramount)
Below: Another portrait of Rene Auberjonois himself (Courtesy Rene Auberjonois)

And what about *The Lost Language Of Cranes*?

It only took a day; it was a small part, actually. It was a beautiful project, and I was in Europe doing this miniseries, *Ashenden*, for the BBC. While I was there, the BBC — which was also producing *The Lost Language Of Cranes* — asked me to meet with the director, who asked me to play the part of Geoffrey, and I said yes. John Schlesinger, who had just seen me in *City Of Angels* and had liked my work, was very excited when he heard I was going to play his mate in the film. A charming man, a lot of fun. It was a very worthwhile project.

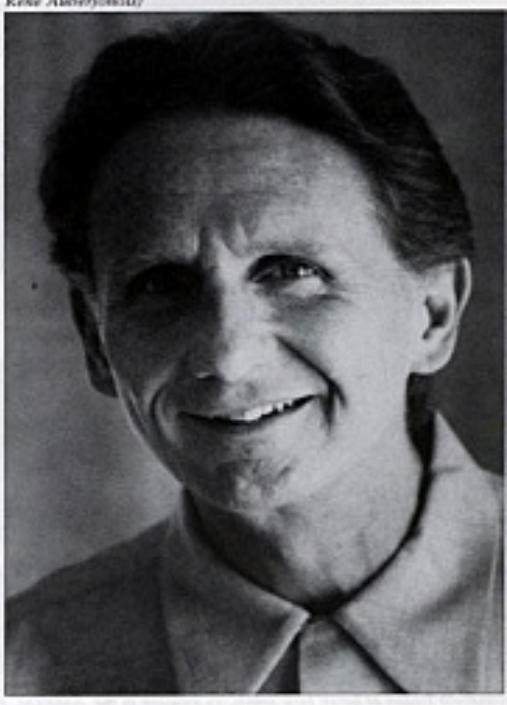
So you weren't at all concerned about playing a gay character?

Oh, no. I'm a character actor, and that's not the first gay character I've played. In fact, for *CoCo* — which was my first real show on Broadway, with Katharine Hepburn — I won a Tony Award playing a gay character. And *Eyes of Laura Mars* was an outrageously gay character. Pete in *Tilley* was a gay character too. I've played a lot of gay characters; I'm not worried about that. I have nothing to prove; I have two wonderful children and a wife that I've been married to for thirty years. I'm not embarrassed by any feminine side I have — we all do.

Are there any roles you haven't played yet, but you'd love to?

[Considers for a moment] Nah! [Laughs]

Rene Auberjonois, thank you very much!



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The Seeds of Doom

REVIEWING most Hinchcliffe/Holmes DOCTOR WHO stories is apt to make a writer starkly aware of his own inadequacies. *The Seeds of Doom* is especially daunting. There's a temptation to approach the job like lines at school — write out one thousand times, "*The Seeds of Doom* is absolutely wonderful". But to define what makes it such a gripping, disturbing, funny, exhilarating and magical example of DOCTOR WHO at its best...that's tough. It feels almost impertinent to try, and dispiriting to have to, for surely everyone should know how superb it is?

Sadly, this isn't the case. One hears much praise for it, but this seems rarely translated into print or series poll placings. If *Seeds* is one of the gems of the Hinchcliffe era, it's a curiously neglected one, a situation partly to blame for its prolonged absence from video but equally the product of it. Certainly one wonders why its release has taken so long, and how such a compelling story, which has dated so little, was usurped as the anniversary repeat by that tacky yawnathon *Planet of the Daleks*. *Seeds* has undoubtedly suffered from being overshadowed by the breathtaking season which followed it, in which DOCTOR WHO rode the crest of a wave, brilliantly capitalising on a vigorous new direction forged in the preceding two years. *Seeds* by comparison sees the show at a crossroads it had been traversing for the previous thirty-six episodes, as it slowly broke free of the Pertwee era's confines. *Seeds* marks the exact point at which the series left its immediate past behind and entered fresher, more challenging, more dangerous new territory.

Elisabeth Sladen as Sarah Jane Smith, on location in the "Antarctic" (©BBC Video)

Consequently it's an intriguing hybrid of the new and the old; a fascinating indicator of how much the show had improved. Its basic elements — its earthbound setting, action set-pieces, establishment troubleshooter Doctor, rampaging monster, QUATERMASS plot and big bang finale — could all fit comfortably into a Pertwee story. What's striking is how much better is the presentation. For all its regressionist aspects, the story's rich characterisations, inventive dialogue, dark atmosphere, memorable villain and intense portrayal of violence and emotion make it quintessentially Hinchcliffe/Holmes. In this era, more than any other, everything came right; a production team was formed with a clear vision of what the show should be, the talent to achieve it, and the freedom to do so. *The Seeds of Doom* may not ascend the heights of Season 14, but it is a superb example of the qualities which make this era the most highly regarded in the show's history.

Firstly, it is immensely well written, its plot solidly constructed and clearly conveyed without recourse to blatant plot exposition, and perfectly paced so that cliffhangers arise naturally as highpoints of the drama. The action can be interspersed with more reflective, character-building scenes which add immensely to the audience's emotional involvement in the story, without ever seeming to drag. Unlike many Pertwee stories, *Seeds* never feels padded, despite being blatantly constructed as a four-parter with a two-episode prologue. It is a superb thriller with a narrative drive that never lets up, betraying Robert Banks Stewart's experience on THE AVENGERS (of which it is uncannily reminiscent), yet it is also a chillingly effective horror story, brimming with imagery — such as Chase's crusher converting people into fertilizer — guaranteed to seize the vivid imaginations of children everywhere. The atmosphere throughout is one of darkness and brooding menace.

The characterisations and dialogue are beautifully rich, evidencing a maturity in the show's writing that simply wasn't there two years before. It's noticeable in the more naturalistic way characters converse rather than making speeches at each other; in the attention paid to their motivation, idiosyncrasies and back-stories; and in the fact that such attention to detail extends even to minor characters like the members of the Antarctic expedition in part one, whose early scenes give an unusually complex picture of their characters and day-to-day relationships in a way that feels more like "grown-up" television like SURVIVORS. At this point, DOCTOR WHO was as close as it ever came to being adult drama. Realism isn't a word one can seriously apply to the series, but *Seeds* has a credibility that's almost unique to the Hinchcliffe era — a feeling that we're watching real people caught up in bizarre events and reacting much as we would.

It's this effect, created by a meticulous attention to character detail, motivation and plausibility, that makes the story so gripping, for it's far easier to become emotionally involved in a drama if you feel you're watching real, identifiable people instead of cyphers. This approach pays particularly rich dividends amongst the central characters, all of whom are clearly defined, credible, dimensional individuals, from the frustrated careerist Dunbar, and his superior Sir Colin — whose authoritative unflappability makes him so much more than the MONTY PYTHON caricature he might otherwise have been — to the delightful Amelia Ducat, who despite her minimal contribution to the plot is one of the show's most memorably endearing batty old ladies. Above all, there are two striking additions to the Hinchcliffe era's Rogues' Gallery. In essence and appearance, Chase and Scorby — the millionaire gangster and his

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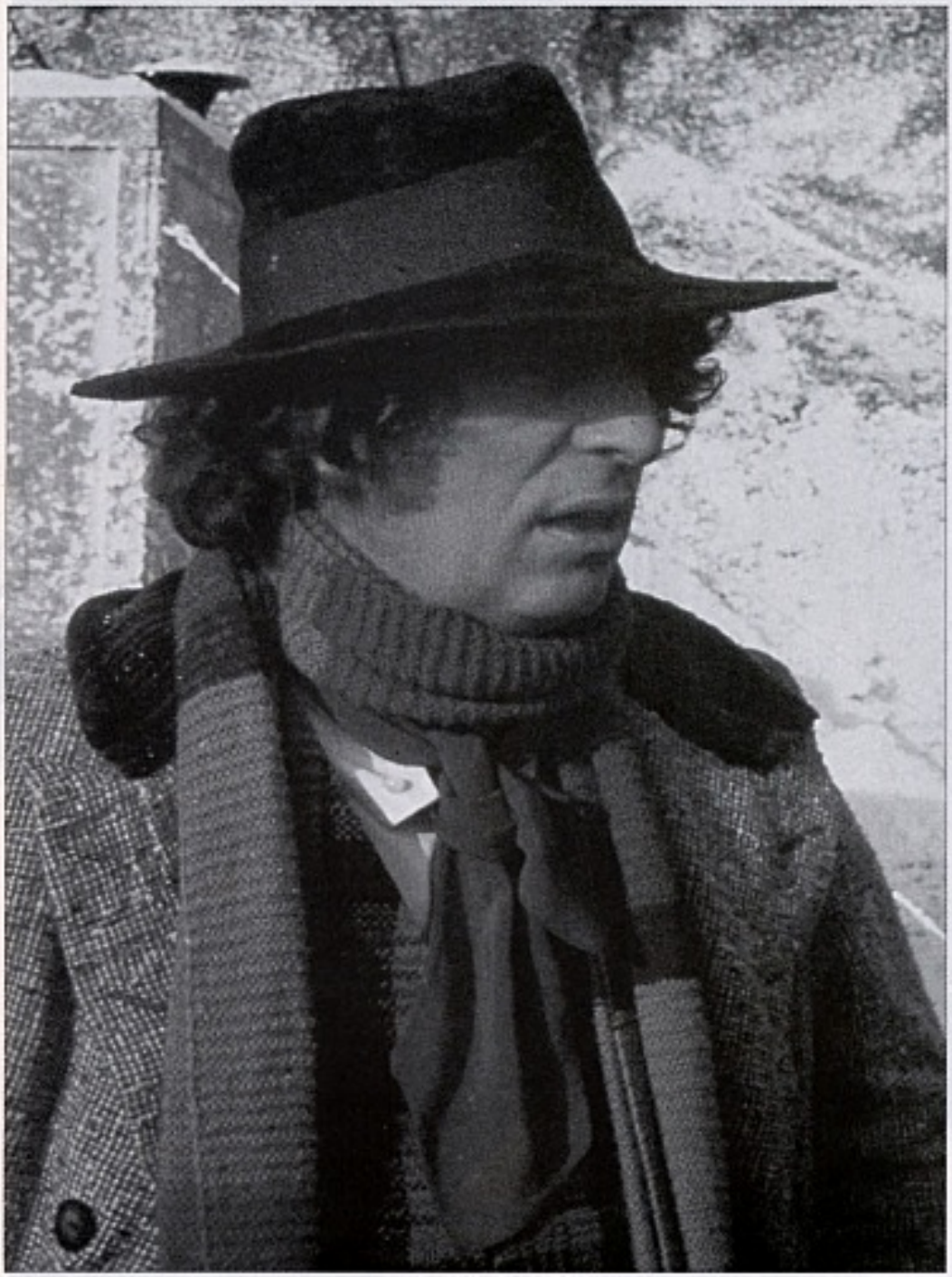

hired strongarm man — could've stepped from any action/adventure series of the period. Yet such is the depth and complexity granted to them that they become much more than one-dimensional baddies.

Chase is one of the era's most finely-realised villains; like the original Davros, we're permitted an insight into his thought processes which reveals a perverse logic in his thinking, and makes this superficially unlikely figure chillingly plausible. Similarly Scorby, initially a typical sadistic thug, is progressively granted a humanity rarely accorded to such figures. His quoting of Franklin Adams reveals an unexpected intellectual side, and when he shockingly goes to pieces in face of impending death, his macho veneer is peeled away, granting us a glimpse of the vulnerability behind his aggressiveness. As with Chase, it becomes frighteningly easy to understand him, and by mentioning his mercenary past and toying with the forces that shape such a man, DOCTOR WHO enters territory it would normally consider off-limits.

The dialogue is a joy throughout, sparkling with wit, vitality, cleverness and the confidence of a writer in absolute command of his craft and sufficiently self-assured to be able to toss some banter between Sarah and the Doctor or an exquisitely-honed jibe at Chase or Scorby into the most dramatic scenes without ever undermining the tension, so that for all its prevailing atmosphere of menace and horror the story's often hilariously funny. No surprise, then, that some have queried the piece's authorship; from the razor-sharp verbal jousting between the Doctor and the villains, to the vivid characterisations and the inclusion of the memorably outrageous Amelia Ducat, it has Holmesian fingermarks all over it.

The cast is excellent, taking it seriously and working their socks off to enhance the story's credibility — no-one seems to be doing it 'just for a laugh'. Tony Beckley's Chase is magnificent, eschewing megalomaniacal histrionics in favour of a restrained portrayal, perfectly underplayed, which gives Chase a coolness and self-possession that's unsettlingly unnatural, coupled with a true visionary's smug superiority, and an entrancing delicacy — a smooth, cultured fastidiousness that may explain the widely-held belief that he's DOCTOR WHO's most (only?) blatantly gay villain. So controlled is his portrayal that it's hard to define how Beckley conveys Chase's gradual mental deterioration — yet, with masterly subtlety, he does. Equally impressive is John Challis, alternately sardonic and terrifyingly brutal as Scorby, and mesmerisingly good in his final moments, as his machismo fails him in the face of death and he becomes firstly near-hysterical and then a broken, apathetic wreck, while Mark Jones's nerve-frayed Keeler captures the audience's sympathy in a way that makes his metamorphosis into a Krynoid all the more disturbing. Jones's portrayal of a man being progressively stripped of his humanity is the major element in conveying the real horror of the story. Elsewhere Kenneth Gilbert is a solid, credible Dunbar, and Sylvia Coleridge is memorably lovable and dotty as Amelia Ducat. Only the representatives of UNIT disappoint, their awfulness all the more noticeable because of everyone else's excellence. Major Beresford's wooden talk of "homicidal gooseberries" makes one long for the style Nick Courtney would've brought to such lines.

Tom Baker was rarely better than here. It's a gloriously wild portrayal, crackling with manic energy and vitality, yet restrained at times to the point of minimalism, and surprisingly restrained to those used to the overgrown schoolboy of later seasons. There's an element of culture-shock in finding the Doctor back in his Pertwee role of establishment troubleshooter, but Baker's aloofness suggests a **galactic** troubleshooter, preoccupied with higher things than the narrow concerns of humans, with whose stupidity he's often shockingly impatient and frustrated. When he tells Moberley that **he** must operate on Winlett, he conveys a cool detachment that's disturbing and truly alien. This is the Doctor as dark as he was ever played, and the effect is rivetting — yet he never loses his audience's trust, a fact due largely to his magical, good-humoured, affectionate relationship with Sarah. Lis Sladen is wonderful, the most well-rounded, believable companion ever, enjoying a symbiotic rapport with the Doctor; they function as a true team, anticipating each other's thoughts, finishing each other's sentences, swapping hilarious banter in the most perilous circumstances, and bound together by mutual concern and respect, with Sarah often acting as the Doctor's 'interpreter', an intermediary between this bizarre alien and the ordinary humans he meets.

Production is as polished as one would expect from Douglas Camfield and this era. Camfield's direction is unshowy but powerfully dynamic. His cliffhangers are particularly thrilling, and he handles the potential embarrassments of the giant Krynoid and Antarctic sequences skilfully, so that only a few shots expose inadequacies of sets, locations or effects, and such is the absolute conviction evoked by the writing and acting that one skips over these momentary failings. Video OB work, usually garish and tacky, is here surprisingly pastel and filmic. It's also striking how action-packed the story is, and that the action set-pieces no longer bring the story to a standstill, but are properly integrated into it. The violence is also shockingly brutal — markedly more realistic than Pertwee's "Hai!" antics. One suspects Mary Whitehouse's real complaint against the series then wasn't that it had begun showing violence, but that it had become more truthful in its depiction of it, and the emotions — such as fear — surrounding it.

Lastly, Geoffrey Burgon's haunting, minimalist score, largely reliant on strings and woodwind, compliments the images perfectly in a way Dudley Simpson's more grandiose approach could not have done.

It's a terrific story, this — perhaps not DOCTOR WHO at its most thought-provoking, but certainly at its most rivetingly well-made and entertaining. It's frightening, exciting, hilariously funny, utterly involving and compelling — everything the show was at its best. And it hardly shows its age at all. I recommend it to everyone, but particularly to any jaded, cynical adults who've lost sight of what a marvellous show DOCTOR WHO so often was. Watch it, and you should recapture just a little of the delicious thrill the series once gave you. Stories like this remind us just why we became DOCTOR WHO fans.(9)

Tim Munro

in black

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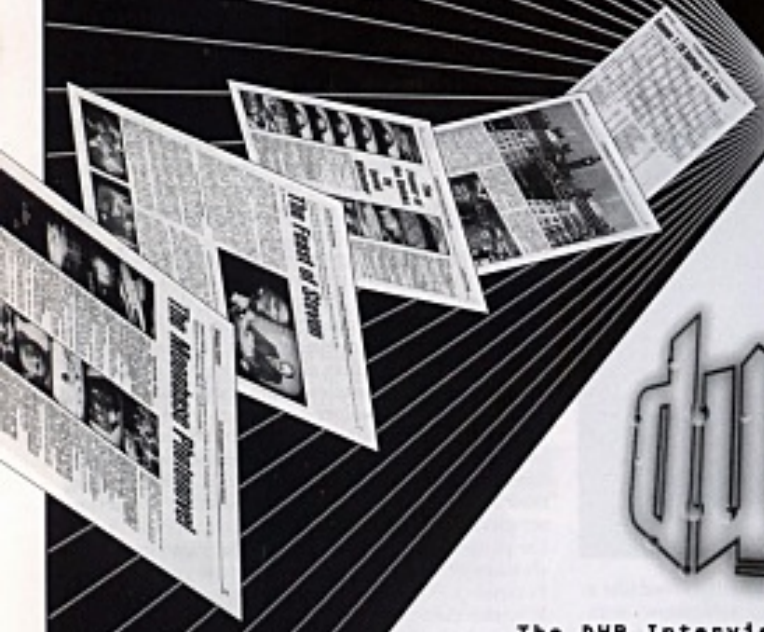

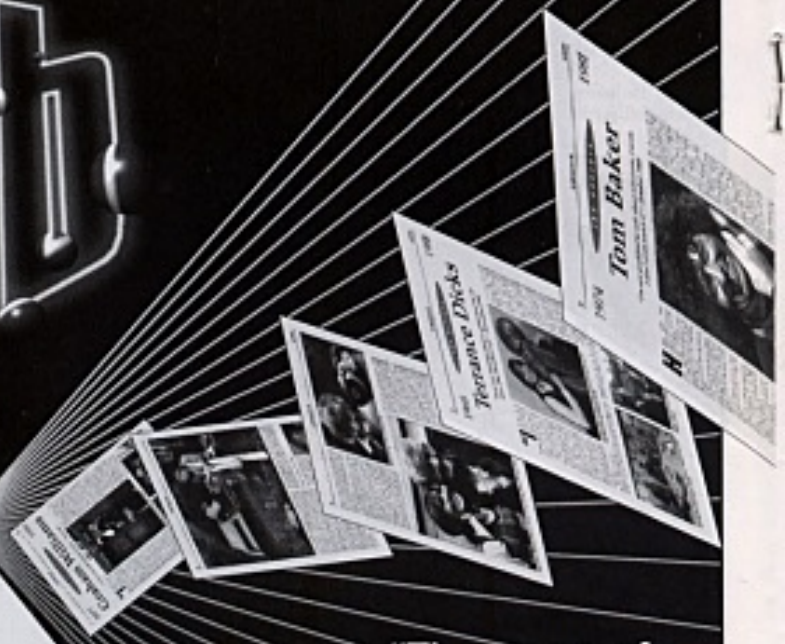

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Maskol Patrick Stewart as Captain Picard (©Paramount)

Déjà Vu?

In DWB115 Richard Fitzgerald suggested that STAR TREK's radical reputation was an illusion. Here, he argues that it was Gene Roddenberry's attempts to live up to that reputation which handicapped the NEXT GENERATION's early years...

AFTER STAR TREK was cancelled in 1969, Gene Roddenberry made repeated attempts to break free from the shadow of his famous creation, but by 1986, with a string of failed pilots behind him, and having been effectively frozen out of participation in the film series, he had become a unique breed — the typecast producer. To compound his frustration the series itself had broken free from his creative control, like Frankenstein's Monster, and was effectively at the mercy of a fandom who happily ascribed to it whatever fashionable meanings they chose (as described in *Print the Legend*, DWB115). It is unsurprising, then, that Roddenberry should decide to grasp one last opportunity to relaunch 'his' programme with a new cast and crew, and try to regain the creative initiative by putting across the points about the world he wanted to raise.

So what was truly extraordinary about the launch of THE NEXT GENERATION was the very air of sameness that hung about it like a cloud. Far from going where no-one had gone before, Roddenberry seemed content to serve up a stew of reheated concepts and situations that had been floating around for years in one form or another, and the programme inevitably suffered for this in its first few seasons. It might, for example, have been better had the new Enterprise been redesigned completely, not as a pastiche of the mould-breaking and gracefully contoured original. Far worse is the slavish adherence to the formula that insists Starfleet is still run along the same anachronistic naval lines as before, with lots of "Yes Captain, No Captain" dialogue, nautical terminology and military style uniforms. In fact, the USS Enterprise is so helplessly marooned in the 18th century in this respect that one is surprised not to see the crew issued with a daily tot of rum, liberally laced with lime juice to ward off scurvy. Another, perhaps inevitable similarity with Sixties TREK is the dominance of technological gimmicks such as the detachable saucer section (an idea almost unused in the series itself, which really only makes sense to those interested in negotiating the toy and model rights) and, of course the Holodeck, a popular element of THE NEXT GENERATION that many people regard as an innovation — especially those who never saw (or don't wish to remind themselves of) the cartoon TREK series and its 'Recreation Room'. Roddenberry was keen to stress at the launch of THE NEXT GENERATION that by the 23rd century, technology had become virtually infallible — nothing ever went wrong. If that's so then the Federation really ought to claim its money back from the Holodeck's makers, considering that it broke down more often than Dickie Attenborough at an awards ceremony. In this respect, the writers were simply following in the grand old tradition of the time travel story — somewhat passe in THE NEXT GENERATION but a staple part of Kirk and Spock's adventures — a device that allowed stories such as *Tomorrow is Yesterday* and *City at the Edge of Forever* to move away from the narrow confines of the Starship Enterprise onto more interesting ground. Unfortunately, in episodes such as *Elementary, My Dear Data* the plot has to be forced through a sequence of such back-breaking contrivances so as to achieve this change of scenery that internal logic is thrown straight out the window. Not until the third season was underway did episodes such as *Booby Trap* and, in particular, *Hollow Pursuits* begin to address the concept from an intelligent angle.

If little novelty was apparent in the setting and background of THE NEXT GENERATION then far worse was the almost totally uninspired and clichéd cast of characters that populated the new ship, many of whom seemed pale imitations of the Sixties crew. Palest of all, in one respect at least, was the logical, emotionless figure of Lt. Commander Data, the resident android officer who in the first few seasons appears to have been specifically designed to supply that basic human need known as comic relief — this is made clear by the numerous scenes in which Data says or does something stupid/naive/insensitive while the other cast members snigger in the background. These incidents are, of course, uncannily reminiscent of the legendary Let's-Take-The-Mickey-Out-Of-Spock routines Kirk and McCoy used to indulge in so often, but Roddenberry was quite careful to avoid any possible confusion with the former science officer — Data does not have pointy ears and never uses the word 'logical'. And as NEXT GENERATION co-producer Rick Berman said in *Starburst 149* "[Data] is unlike Spock in that he does have some feelings". Actually, leaving aside the fact that Leonard Nimoy seemed to get the chance to emote in virtually every other episode of STAR TREK, Berman's remark is a reminder of the character's other antecedents, the "tin men" who have populated the realm of fiction since the publication of *Frankenstein*, artificial creations that yearn for the gift of humanity (Isaac Asimov's novella *The Bicentennial Man* is one of the most effective modern treatments). Roddenberry himself had tackled the concept before in The Questor Tapes, one of his many failed pilots from the Seventies, but when it came to THE NEXT GENERATION he was clearly unable to make up his mind whether to make Data follow this path or just leave him as a Spock clone (at one point it was even suggested that the character should be a Vulcan after all). Only a minor miracle of acting by Brent Spiner gave the role a real personality, tipping the scales away from cheap impersonations and laying the ground for such triumphs as *The Measure of a Man* (though for every one of those there's a clunker like *The Outrageous Okona* — and did I mention Data had an evil twin brother...?).

Two other characters Roddenberry bought wholesale from other sources are, of course, that wonderfully charismatic pair, Troi and Riker, a couple of throwbacks to *Star Trek: The Motion Picture* where they appeared in the shape of Will Decker and Lt. Ilia, a Deltan with ESP abilities, who were themselves lifted from the abortive mid-Seventies STAR TREK II television series. With all this recycling it's unsurprising Roddenberry won an environmental award, but it doesn't make for innovative television. Troi's empathic powers are uninteresting and often irrelevant to the action since they tell us nothing we don't already know, and even before the arrival of Whoopi Goldberg's Guinan the character was effectively redundant (however, her mother did fulfil a function vital to many TV series — in providing the producer's spouse with a job). Unlike Data, the actors failed to grasp the opportunity to inject any life into the roles, especially in the case of Marina Sirtis' tiresome, insipid performance, and the supposed

The Next Phase: Ro about what she thinks of Riker... (©Paramount)

tension between the two ex-lovers is so low it would be pronounced dead if you used an ECG machine.

In stark contrast, Denise Crosby wisely decided to leave the series once it became clear that Tasha Yar was never going to develop much beyond her opening line in *Encounter at Farpoint: "As the ship's security officer..."* — and it took a timewarp and some inter-breeding to bring *her* back!

One female member of the crew fared rather better in the end, though not without some strife along the way. Gates McFadden gave the part of Dr Crusher a genuinely likable personality combined with the inner strength essential for coping with the heavy responsibilities her job entails (in some respects more powerful than the ship's captain). She exemplifies the change in attitude towards women in the series since the bad old 'coffee and biscuits' days (but then, the initial writer's guide concentrates on her 'striptease queen walk'...some things don't change) and is a true original. It's a shock, then, to remember that Roddenberry actually removed her after the first season in what was apparently intended as a permanent departure from the show. Whatever the undoubted qualities of her replacement, Diana Muldaur, it demonstrates a terrible lack of judgement on his part, confirmed by McFadden's low-key reinstatement a year later.

If Dr Crusher is one of the best of the NEXT GENERATION bunch, what can one say about her son, the resident boy genius Wesley who seemed to have superglued himself to the bridge during the first couple of seasons? Not a lot really, apart from pointing out that once again it was Roddenberry who was the driving force behind promoting the character so blatantly, apparently oblivious to the massive irritant factor he possessed. Meanwhile other (originally minor) characters like Geordi, Worf and Chief O'Brien gradually developed a life of their own without such 'sponsorship' (by the way, was Geordi's character in any way inspired by the blind character played by Cy Grant in the BLAKE'S 7 episode *Aftermath* who had a visual sensor attached to his chest?).

Which leaves us with the one crew member left to discuss. If a measure of success in the casting of a role is the inability to contemplate how anyone else could have played the part then the hiring of Patrick Stewart as Captain Jean-Luc Picard has to be one of the great coups of the TV age, to rank alongside Patrick MacNee's retrieval from Canada to play John Steed. It is certainly difficult to visualise how someone else could have imbued Picard with the same stature and authority — to the extent that he is arguably the only constantly watchable factor through the programme's entire run. Stewart is certainly responsible for the show's most memorable tours-de-force, like the mental disintegration sequence in *Sarek* and the similarly tormented portrayal given in *Family*, but he is just as adept with the rapier as the broadsword, as demonstrated (in more ways than one) in *We'll Always Have Paris*. Here, Stewart uses the subtle nuances of body language to convey Picard's inner feelings to the audience in a way that might otherwise have required several pages of heavy handed dialogue. This ability to master both the grand declamatory scene and the almost subliminal action shows how wide-ranging his technique is, and combined with his screen presence makes him the unchallenged focal point of the show and by far its most valuable asset. It seems churlish to point out that casting him wasn't Roddenberry's idea (he favoured Stephen Macht, a semi-regular on CAGNEY AND LACEY who recently appeared on DEEP SPACE NINE in *The Siege*), but it is to his credit that he took the suggestion and gambled on it being the right one — Stewart had, after all, little track record in TV beyond *I Claudius* and the non-speaking part of Karla in *Tinker, Tailor, Soldier, Spy*, and his only leading role on the small screen had been in the little remembered BBC2 drama MAYBERRY (where Stewart depicts a nervous breakdown in one episode — useful experience for later years?).

The serendipity that led to Stewart's casting was sadly offset in the early seasons by unoriginal and unimaginative scripts. Most of the blame for the poor quality of the storylines rests squarely with Roddenberry himself, who not only forced the series to cover the same tired old ground trodden in the Sixties, but also exerted a stultifying influence on any attempts to inject new life into the situations by new script-writers. His notoriously restrictive guide-lines were dominated by the candyfloss vision of an Earth in which "We've solved all the old problems" (as Picard puts it in *The Neutral Zone*) with poverty, hunger, disease, bigotry, oppression and income tax all consigned to the history books. This facile Utopia is about as realistic a picture of the future as Disneyland, not least because of the absence of any indication as to how exactly it was achieved. After all, the technological breakthroughs of the 20th century haven't solved humanity's ills and it seems unlikely that they alone could hold the key to mankind's salvation even by the 23rd. A second problem arises when one asks why the Romulans and Cardassians still live as they do — that they provide a threat to the Federation demonstrates that they possess equivalent technology...yet the series has also made it clear that their imperialist tendencies are born of deprivation. No technological utopia for them.

Given these impossibly tight constraints it is hardly surprising that the majority of the first season episodes were so unremittingly dull that one could slip into a coma while watching them. Even Stewart had a hard time coping with some of the turgid, lifeless scenarios acted out in the likes of *Lonely Among Us*, and the only pleasure to be found in viewing these stories lies in working out from which original series episode the plot has been borrowed.

One of the abiding mysteries about the launch of THE NEXT GENERATION is why Roddenberry decided to rely so heavily on the use of recycled outlines from the Sixties, which almost invariably failed to work (compare say, *Code of Honor* to *Amok Time*). Whether it was a loss of nerve or lack of imagination, the result was entirely unsatisfactory to both the fans and the majority of the production staff (that is, to everyone apart from Roddenberry) and as Kathleen Toth has detailed, there followed a succession of walk-outs and resignations by the writing staff which continued well into the second season. The addition of Tracy Torme to the line-up did herald a change in attitude in later stories that culminated in the much praised *Conspiracy*, an episode that presented Starfleet in a sinister light for the first time in the TREK saga, albeit via alien infiltration. While I would agree *Conspiracy* is one of the best examples of THE NEXT GENERATION seen to date (even in cut form), it could have been even better had the story been spread over two episodes to allow the atmosphere of paranoia to build more slowly and place Picard in an even more isolated position, uncertain even of his own crew's loyalty. Instead the aliens reveal their hand rather too easily in a rushed final act and are dealt with in a similar manner although the closing scene hints that more of 'em are out there. It would be interesting to discover at what stage the re-writes took place to change the real conspiracy by Starfleet officers into the alien takeover bid that finally reached our screens, since the end result bears strong resemblance to a Joseph Stefano scripted episode of THE OUTER LIMITS called *The Invisibles*. Just as in *Conspiracy*, alien parasites possess humans in positions of authority, the only difference being that these parasites are crab-like monsters the size of a football.

Conspiracy did highlight one of the most striking differences of THE NEXT GENERATION to the original TREK — the extreme reluctance of Picard (and by extension Roddenberry) to resolve conflicts through the use of force — so much so that Stewart expresses regret at having to kill an intelligent lifeform even though it was a matter of survival. The emphasis is instead placed on negotiation as the preferred way of settling disputes — although this is taken to somewhat absurd lengths in *Justice* when Picard saves the day by giving the god-like rulers of a planet a good talking to. This is, of course in marked contrast to the behaviour of Captain Kirk who liked nothing better than a good punch-up to clarify little disagreements. The change in ethical direction shown by Picard is most welcome but carries with it an inherent disadvantage, in that debates and negotiations are usually less exciting to watch than phaser battles and fist fights. Occasionally, the ideals could be made to work in the context of an exciting story, most notably in *The Arsenal of Freedom*, for my money one of the very best examples of TREK from either era, and doubly impressive for getting its anti-arms trade message broadcast in Britain at the exact time that Gulf war hysteria was sweeping the land (to the extent that the BBC was banning songs such as 'Give peace a chance' and 'I shot the sheriff'!). But ultimately, this philosophical approach could not be sustained, and the relatively effortless progress of the new Enterprise through the galaxy had to be halted before boring the viewers to death.

The turning point came with the introduction of the seemingly unstoppable Borg. From that moment on, Roddenberry's view of the TREK universe — with its implicit connection between technological progress and moral advance — was doomed by a species superior in every department, but with the morality of a beehive. Even if the Borg had only appeared the once, the very fact of their existence would have been enough to supply the necessary edge to the series that had previously been lacking. As it is, the creatures were exploited to the full in *The Best of Both Worlds* while further evidence of the decline in Roddenberry's influence was supplied by the questioning of the Federation's moral stance in episodes such as *The High Ground*.

The irony is plain to see. It is difficult to imagine that Paramount would have sunk so much resource into the production of a SF series if it hadn't had the STAR TREK name attached, and it is equally difficult to consider how a TREK sequel would have gained the necessary fan support had Gene Roddenberry not been fully involved. Yet only when his input to the series declined and others were allowed to shape its progress did it truly become successful in its own right.

Richard Fitzgerald

Farewell, Rose Tinted Glasses?

Kathleen Toth assesses THE NEXT GENERATION's seven year odyssey

I WELL REMEMBER listening three years ago to a convention panel of 'experts' - writers of TREK novels or TREK comics and, in a few rare cases, writers who had actually sold a spec script or story idea to the THE NEXT GENERATION staff in the mysterious depths of the Hart Building. They were insistent and virtually unanimous about two things: that there was absolutely no way THE NEXT GENERATION would continue as a series beyond one more season; and that it would be impossible to write a film script based on the THE NEXT GENERATION cast because of a lack of dramatic tension in that too perfect family. I was overcome with the feeling that this was a nostalgia fest, that STAR TREK without a bickering Big Three was too ghastly to contemplate, and certainly too bloodless to script.

Undaunted by its crew of fatally perfect people, THE NEXT GENERATION went on to its fifth, sixth and seventh seasons, and most of its cast is pretty upset that it is not sailing on into an eighth, given that its popularity only seemed to grow with time, not flatten out, its characters spawning an unmatched and seemingly endless flow of merchandising from cheap key chains to limited edition works costing thousands of dollars. Becoming caught up in contemplating the likely future value of one's hologram trading cards can momentarily distract from the question of how healthy 'Gene's vision' is these days, but as the THE NEXT GENERATION sets bite the dust to make way for VOYAGER some reflection is inevitable and not necessarily reassuring.

The official history - as projected by the production offices - is something like: And thus Gene rose from his slumbers and looked upon the STAR TREK films and saw that they were unsatisfactory, and he set THE NEXT GENERATION in motion according to his wisdom, and then had the good grace to get out of the way and let Rick Berman and Michael Piller carry on from there, because they instinctively knew what was true to his unique vision of humanity in the distant future.

There is a great deal of truth to the core thought that THE NEXT GENERATION was designed to address what were seen to be flaws in the original series and the unexpected extension of those original characters into what was then four films - and this is true whether that analysis came from David Gerrold, Bob Justman, or Gene Roddenberry. The directions taken emphasized the scientific and diplomatic functions of the ship, the consensual and familial basis of authority in a captain who would be intellectual and the very opposite of rash, and showcased an 'alien' presence who admired rather than belittled human attributes.

It was complained that this was a debating society instead of a chain of command, that the Captain was so pacifistic that his first choice rather than his last would be to surrender the ship, that the flagship of the Federation's fleet was no place for a bunch of families and children, and please stop that brat from saving the ship. But there was a vision there, even if Maurice Hurley called it 'wacky doodle'. Not a brand new one to be sure...others have thought that an end to poverty and ignorance would support the end of greed, violence and bigotry. In Roddenberry's future humanity is set free to encounter alien races with a clear conscience, propelled by a need for knowledge and self-transcendence rather than conquest. But that conscience demands toleration and respect for all sentient lifeforms, even when we do not understand them, and a ban on manipulating less advanced cultures in ways that denigrate their autonomy.

From the beginning there were hints that Gene's fixations were making the show impossible to write, because the people lacked the traits that made drama possible. Yet, despite the stiffness of the actors in the unaccustomed roles, and the trademark Roddenberry preoccupation with sex and improbable women, the second half of the first season shaped up as quite promising. Then the second season was turned over to Hurley and disputes that seemed to have little to do with philosophy and a lot to do with personal antagonisms kept the staff jumping while an effort to force some tension into the crew by bringing in a cranky doctor pleased almost no one. Still generally regarded as the worst season, only four or five shows worth remembering were produced that year, although that includes a couple of landmarks in *Measure of a Man* and *Q Who?*.

After driving Roddenberry favourite Tracy Torme into the sunset, Hurley's franchise folded as mysteriously as it began, leaving the Borg and Dixon Hill as his major contributions to TREK lore, and the return of Gates McFadden as the emblem of his defeat in 'original crew'ing the 'Love Boat'.

Thereafter arrived the Gold Age of season three, still generally regarded as the best single season, with only three or four clunkers, including the inexplicable bore known as *A Matter of Perspective*. The Captain/Savant took centre stage and provided a strong focus, getting much more involved in the action then before while still prone to making those wonderful speeches (as Q says) about peace, love and understanding. While some argued that this detracted from the other characters and spread rumours that the other actors saw this as a power grab by Patrick Stewart, it actually started the show towards turning the exploration inward, making it about the character of the crew more than the universe they encountered.

So instead of the Borg threat propelling us into an uptight and edgy universe with incessant war preparations - as many expected season four would - that season settled into character studies with indicative titles like *Family*, *Brothers* and *Data's Day*, not to mention *Final Mission* and *In Theory*. This inward turn was not necessarily in direct line of descent from previous TREK, with *The Drumhead* being more the kind of character drama one might have expected under the Roddenberry regime. The surprising lack of follow-up to the Borg attack was echoed, however, in a tendency to leave the characters unaffected by previous episodes even when these might be expected to have a major impact. Personal relationships - which in a sense were now the centrepiece of the show - were not allowed to stray beyond limits imposed by...whom? If pressed, the writers would still blame Roddenberry for any dramatis interruptus, but in almost the same breath they would also smugly insist that he had not been running the show for years. The rush and pressure of the writing process, the many hands touching almost all scripts and a staff dominated by cocky twenty-somethings no doubt played a role.

The trends since have not met with favour among those who prefer TREK to provide a sizable component of space action/adventure rather than (what they deride as) 'soap opera', character driven shows such as *The Inner Light*. The less cerebral approach of DEEP SPACE NINE has pleased some, although it would please them much more if the space battle with the Dominion which ended the last season were to be typical of things to come. Still, the best THE NEXT GENERATION episodes of the last two seasons have generally continued to focus inward - there is Data's virtual psychoanalysis beginning with his dreaming in *Birthright I* through fratricide and his meeting with a kind of mother in *Descent II* and *Inheritance* to consulting with Freud himself in *Phantasms*. Captain Picard continued to absorb emotional trauma sufficient to unhinge six mortals without turning into a broken shell himself in *Tapestry* and *Chain of Command*. But shows with a distinctly Roddenberry message like *The Chase* became fewer and fewer.

As if declaring their independence of Roddenberry's overly sunny vision, the Prime Directive came to be invoked more and more as a reason to allow distasteful outcomes, no matter how twisted the logic involved, as in *Homeward*. And the Maquis are introduced as the result of a decidedly undermotivated scenario to prove all is not wonderful and happy in the Federation. That this is to be the seedbed for the next series serves notice of the intention to (effectively) dump the foundation on which THE NEXT GENERATION was erected, while clinging tenaciously to the name STAR TREK as a mighty talisman that has brought over $1 billion dollars into Paramount's coffers.

Will THE NEXT GENERATION cast carry their residue of perfectionism into the films? That is very hard to say as their first effort gives most of them little to do and also blows their happy home, the Enterprise-D, to pieces. It seems unlikely that the family gathered in harmony around the poker table at the end of *All Good Things* will ever be quite the same again. The TREK franchise will continue indefinitely under the guidance of writers who have squandered too much time the past few seasons on technobabble throw-aways like *Schisms* and *Emergence*, and self-indulgent enbarrassments like *Genesis*, but the post-NEXT GENERATION series show a meagre ability at this time to carry on the ethical underpinnings of THE NEXT GENERATION. And if and when that is gone, what made TREK something that some people cared passionately about will be gone, replaced by more or less competently written, but less distinctive, television.

Kathleen Toth

All Good Things: A possible future for Geordi and Data (©Paramount)

STAR TREK THE NEXT GENERATION

All Good Things...

25-26) **All Good Things** 28th May 1994

WRITTEN BY RONALD D. MOORE & BRANNON BRAGA; DIRECTOR WINRICH KOLBE; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR DAVID STIPES

THE NEXT GENERATION departs the small screen at the height of popularity - and against the wishes of at least part of her cast. The story was billed as a 'bookend' to the series by harking back to the first episode, *Encounter at Farpoint*, and trying to consolidate both past and future. The script is from the same duo who have written the TNG film that will appear later this year in American theatres, but there is no tie-in at all to the feature.

Worf and Troi are slowly moving towards an avowedly romantic relationship. They have spent the evening on the holodeck with Worf's program of night on the shore of the Black Sea. But Worf is still reluctant to openly court the Counsellor until he's sure that Commander Riker will not be hurt. Troi wants them to concentrate on how they feel. A kiss is interrupted by the sudden arrival of Captain Picard - who emerges from the turbolift attired only in a long bathrobe and demands to know the date.

Mulling the answer over carefully, he is convinced that he has somehow been moving back and forth through time. Troi tries to get him to recall his experience but all that remains is the feeling that he was in another place in the past, before he took command of the Enterprise, and then that he was an old man in the future, working outside. It is all like a dream which is slipping away now, but he insists it was not a dream - the smells and other sensations were far too real.

In mid-sentence, he finds himself as an elderly man in the Picard family vineyards tying up the vines. His work is interrupted by the unexpected arrival of an old friend, Geordi La Forge, who has acquired synthetic eyes. He has travelled from his home on Rigel 3 just to 'drop by'. They pause to recall that it has been at least 25 years since they last served together on the Enterprise. Since then Picard has been an ambassador, while Geordi has married and begun a career as a novelist.

But Picard knows Geordi has not come all this way by chance. His wife Leah has friends at Starfleet Medical, and he knows Picard has been diagnosed as suffering from Irumodic syndrome, a progressively debilitating and incurable neurological disorder. Painfully aware that Geordi wanted to see him while he was still lucid, Picard offers to make tea. But on the way to the house, Picard suddenly finds himself sitting in a shuttlecraft with Tasha Yar, who is piloting her Captain to his new command, the galaxy-class U.S.S. Enterprise. She is disconcerted by how he stares at her.

Just as abruptly, Picard finds himself back in Troi's quarters in his bathrobe, talking to her about his feeling that he is travelling in time. This time he distinctly remembers seeing Tasha and is shaken by the memory of his dead security chief. Troi takes him to sick bay for a complete examination. The tests uncover no biological proof of any shifts in time or exposure to atmospheres other than that of the ship. However, Picard tells Doctor Crusher about his diagnosis in the future, and she is deeply concerned to find that he has a small structural defect in the parietal lobe. It might never cause a problem, but it also could make him susceptible to any of several disorders, including Irumodic syndrome. They are both shocked by this development but he tries to reassure her that he will be around for a long time yet.

He is called to take a message from Starfleet on her terminal and learns that there is an emergency. Romulan ships are being sent to the Neutral Zone for some unknown reason, and long range scans are detecting some sort of spacial anomaly in the Devron system within the zone. Starfleet vessels are being sent to match Romulan strength along the zone, but they are not to cross into the area as yet. The Enterprise is to try and find out what is happening without violating the zone.

Before he can turn around, Picard finds he is the old man in the vineyard once again. He tries to convince Geordi that he is not senile, but also insists he was just talking to Beverly on the Enterprise. He decides that he must see Data to try to understand what is happening.

Data is teaching at Cambridge now so Geordi agrees to take the old man across the channel to see the android. Indeed, Data now holds the Lucasian Chair of Mathematics, and lives in a fine old home surrounded by cats and a bullying housekeeper. And he has put a silver streak in his hair to appear distinguished. Data straight-forwardly discusses the possibility that Picard's time travels are a delusion brought on by his medical condition, but he also is willing to entertain the idea that it has actually happened. He wants to conduct tests in the physics lab.

In the next moment, Picard finds himself in his old style uniform arriving on the Enterprise for the first time. He tries to get through his original welcoming address, but keeps imagining he sees strange people in the background laughing and making fun of him. Eventually he gives up and orders everyone to battle stations, instituting a red alert. He decides that he will not tell this crew what is happening, fearing the dangers of foreknowledge. Instead he asks them to scan for any sign of an anomaly. A message comes from Starfleet warning of ship movements along the Neutral Zone and that a large spacial anomaly has been detected there. The Enterprise is ordered to the zone, but Picard refuses to abandon their mission to Farpoint Station - or to explain why he is doing these things. He orders a surprised O'Brien to work on a problem with the engines that he knows will occur, assuring the technician that he has the ability to handle it. He also meets Data for the first time.

Just as suddenly as before, he finds himself back in Beverly's office in 'the present'. He can now remember more about his trips to the future and the past. And Doctor Crusher finds evidence that he has indeed acquired two day's worth of memory since she examined him a few minutes ago. He relates his experiences for all the bridge crew, and speculates that the anomaly is a related temporal disturbance in all three times, and that he would find it in the future if he went to the Devron system.

As the meeting breaks up, Riker is suddenly made aware that Troi's free time is now occupied by Worf, and finds this situation distracting. Picard retires to the ready room but is followed by Beverly Crusher, who orders him to get some rest. But she is also disturbed by the future he sees for himself. He tells her that he prefers to believe that the future is not carved in stone, and that a lot can happen in the next 25 years.

The future Picard awakens at Data's home, now convinced that they must get to the Neutral Zone and search for the anomaly. Geordi has to remind him that there is no more Neutral Zone. In this time the Klingons have defeated the Romulan Empire and closed the borders — their relationship with the Federation is not as friendly as it once was. Picard decides it is time to call in old favours and places a call to Admiral Riker at Starbase 247. But the old man is livid when his one-time first officer refuses to allow a ship to take him into the Devron system. Riker says it is impossible but will see if they can detect anything on long range scans.

Data suggests they could penetrate the Klingon border on a medical ship - Romulus is suffering from a plague, and medical assistance has been permitted by the High Council. Picard tells them to contact the U.S.S. Pasteur, as he used to have some influence on her Captain. They soon find themselves beaming aboard the Starfleet medical ship, where they are greeted by Beverly — Captain Beverly Picard, as she is now known. Even though she and Jean-Luc have been divorced for some time, she says she never could say no to him. She tells the others that she is not at all sure that he is not imagining events because of his illness - but 'he is Jean-Luc Picard and if he wants to go on one last mission, so be it.'

In the past, Picard takes his new ship to the position where they originally encountered Q and is dumbfounded when nothing happens, leaving his crew ever more perplexed about their Captain. But when he goes to his ready room, he steps instead into the courtroom he entered seven years before — but it is now the contemporary Picard who faces Q in the judge's raised platform.

He asks Q why he is here again, reminding Q that he had agreed to let them go after their trial. Q taunts him, suggesting that he try to figure out what is happening with his own puny capacities, and agrees to play Twenty Questions - so long as the questions have a yes or no answer. Q admits that the anomaly is related to what is happening, and that he is responsible for Picard's shifting through time. Finally he tells Picard that the trial has never ended and that humanity has now been found guilty - guilty of being inferior. They are to be denied existence, but Q says it is not he who will cause the extinction of humanity — Picard will do so. He has already caused it and will cause it again.

Picard finds himself back in the present and discusses Q's behaviour with his officers. He does not believe this is just one of Q's cruel games, but cannot know whether he needs to act, or not do something, in order to avert the disaster Q promises. He also wonders if Q is actually giving him a chance to save humanity by causing his time shifting.

The future Picard asks Worf, the governor of an outlying colony since he was forced from the Council for opposing the Empire's break with the Federation, to give permission to cross into Klingon space, but Worf says the situation is too volatile and blames Riker for not giving them the use of a cloaked ship. Picard appeals to Worf's sense of honour and loyalty, forcing him to give permission but the Klingon insists upon joining them for the journey. Beverly learns Picard that she will have to turn back if they face serious opposition.

Both past and present Enterprises are ordered to the Neutral Zone by their Captain. The past Picard finds the anomaly is even larger there than it is in the present. But the future Picard finds nothing at all at the designated site — and they know Klingon ships are on the way. The elderly Picard insists they must stay and scan for any sign of a disturbance and Data suggests they may need to use an inverse tachyon pulse to scan beyond the subspace barrier. But it will take time to prepare such a pulse and Beverly will only allow six more hours.

The present Picard suggests to Data that he use the inverse tachyon pulse to get a better scan of the anomaly, surprising the android with his grasp of such innovative technology. The past Picard also orders Data to devise such a pulse. On the present day Enterprise strange things happen. Geordi's optic nerve begins to regenerate. Nurse Ogawa's baby reverts to nothingness and old scars begin to heal. Data theorizes that the anomaly is an eruption of anti-time...

The future for Picard and Riker? (CBS/Paramount)

The guest cast includes a roster of familiar faces - John de Lancie gets into his big hat and red dress as Q again, although he appears less than might have been supposed given the plot. Denise Crosby, the prodigal daughter, is not very convincing as a younger Tasha Yar, but manages to appear once more as the dead security chief. Colm Meaney got time off from DS9 to reappear in the red uniform he can be spotted in as a nameless crewman in *Encounter at Farpoint*, and in a surprise move, Andreas Katsulas puts in a brief appearance as the Romulan Tomalok for old time's sake. He is better known now as the one-armed man in last year's *Fugitive* and as the Narn ambassador on BABYLON 5, but he used to be Patrick Stewart's favourite Romulan adversary.

A hardcover novelisation featuring eight-pages of colour photos appeared simultaneously with the transmission of this episode. The story adds little to the more puzzling aspects of the tale - Deanna is dead in the future, causing a rift between Worf and Riker, but we never learn how she died in either script or novel - but does include scenes with other old friends like Barclay, Lwaxana Troi and even Doctor Pulaski.

How good is it? Well, many television critics took time to pen appreciations of the series and almost uniformly raved about its final episode. As a hardcore fan, I must admit I have seen better episodes, but then I am biased against the little time paradoxes Mr. Braga is so fond of. However, there is a lot of superb effort put into the relationship material which all comes to a bittersweet conclusion when Picard finally joins his friends at the poker table for the first time. It is also a tour de force for Stewart as he jumps in and out of make-ups and time. The old Picard is cranky, blustery, and on the edge of tears, as well as feeble. The younger Picard can still get into that slinky one-piece jumpsuit and face the people he knows but who do not yet know him. The present Picard is a tower of strength when facing Q on behalf of humanity once again, but much more vulnerable with Beverly Crusher, who seems to be losing her fears about becoming involved with him.

Hardware fans were thrilled to see an Enterprise with three nacelles in the future, plus a nifty new phaser weapon, and debated the design of the Pasteur, which has a spherical 'saucer', and resembles an early design for the *original* Enterprise (as seen in *The Making of Star Trek*). However, they were thrown into heated debate and name-calling over the orders to go to warp 13 that these ships were getting.(9)

Kathleen Toth

John de Lancie (©Kathleen toth)

I, Q

SOMEHOW it is not surprising that John de Lancie does not feel the least bit intimidated by the task of playing an omnipotent being — nor that he exhibits more than a bit of the contrariness and unpredictability of the Enterprise's most persistent visitor. His biggest concern is that the writers not try to write him as funny. The actor clearly prefers to work out his own twists to what is written to achieve the desired effect. Indeed, it seems that he loses interest if someone tries to write him as zany as his best known characters end up being.

Besides the mercurial Q, who must rank alongside the Borg as TNG's major contributions to TREK lore, de Lancie is best known for a lengthy stint ten years ago (reprised in 1989) as a charming but wildly eccentric inventor named Eugene on a day time soap called DAYS OF OUR LIVES. While entirely lacking Q's cruelty, there has been more than a touch of Eugene's bizarre sense of humour in the alien presence on the Enterprise. And de Lancie actually owes the TNG role to Eugene. Although Gene Roddenberry was immediately impressed by de Lancie's reading for the part — telling him "you make my words sound better than they are" — de Lancie got the audition at the suggestion of Roddenberry's attorney who wanted to pay de Lancie back for all the pleasure he had gotten from watching him on DAYS while recovering from a heart attack. Roddenberry became so sold on de Lancie as Q that shooting schedules were rearranged to accommodate a play the actor would not leave immediately.

If it sounds as though de Lancie did not leap at the chance to do TREK, that is essentially correct. He remains fairly isolated from television and does not allow his sons to watch much of it. He has not seen many episodes of TNG, including the ones he has done, although he admits ruefully that his children have acquired a Q action figure. In fact, he does not like most of the stories he has done on the series. *Deja Q*, *Q-Pid*, *True Q* and his DS9 episode all made the mysterious alien too humorous and too trivial. To be effective, he thinks Q needs "big issues" and what he calls "flip-flops." Going off one way when you expect something else is a de Lancie speciality that he likes to bring to Q. Last season's *Tapestry* was very pleasing to him because it had the qualities he wants — and focused on the relationship between Q and his "squeeze", Picard, who is the galaxy's best straight man and straight arrow. De Lancie confesses to trying to break Patrick Stewart up just as the camera's are about to role, once by grabbing him and planting a kiss on the austere captain.

Whatever criticism he has, he is quite pleased by word from Rick Berman himself that not only will Q be in the final TNG television episode, he will be the "only character" from TNG or DS9 to cross over to the new STAR TREK: VOYAGER series. However, he was not surprised to miss out on the TNG film.

De Lancie has plenty of practice at being exasperating. His wife says that their friends all think it must be fun to be married to such an eccentric, driven personality, but she has other ideas. Despite a sharp wit and obvious intelligence he was a failure as a student and the despair of his father, who played the oboe in the Philadelphia Symphony. That kind of discipline seemed to elude John until he happened to be asked to appear in a school production of *Henry V*. A Shakespeare scholar told his father the boy had real promise and that settled that — he grasped it with the fervour of a drowning man, according to his son, and John ended up going to the prestigious Julliard School, but to study acting, not music.

Today, de Lancie is kept quite busy with film roles and a bit of television, where he seems typed as an acerbic, brilliant villain — a role he just essayed again on TIME TRAX. He unabashedly admits he took the job to fill a hole in his schedule and that he thought it was pretty bad. He has recently appeared in the films *The Hand That Rocks the Cradle* and *Fearless*. He has just finished *Deep Red* and *Arcade*, which he describes as real FX films.

He also recently read the TNG novel *Dark Mirror* for cassette, but with the same honesty says he did not enjoy the experience and probably won't do another. If it sounds as though de Lancie is rather hostile to TREK and Trekkers, that does not seem to be true. He has been doing more and more convention appearances, where he mingles freely with the crowds. He says he likes the fact that TREK seems to be the entré to the biggest club in the world, and that, unlike most clubs, this one is inclusive rather than exclusive.

However, in true Q form he suggests that the story he calls *Q Babysits* would have been improved if Q had decided to kill the girl who was becoming a Q, and he delights in deflating any fan notion that filming is glamorous work by detailing how his nude scene at the beginning of *Deja Q* took about eight hours to film over two days.

Kathleen Toth

Star Trek series survey

	Episode	B:	L (P):	W:
1	City on the Edge of Forever	1668	1189 (1)	18
2	Mirror Mirror	923	602 (2)	8
3	Amok Time	838	507 (4)	36
4	The Trouble with Tribbles	812	506 (5)	73
5	The Devil in the Dark	806	549 (7)	17
6	The Doomsday Machine	780	496 (6)	20
7	The Menagerie	629	568 (3)	18
8	Where No Man Has Gone Before	579	260 (13)	8
9	Space Seed	566	366 (9)	13
10	Balance of Terror	548	432 (8)	18
11	Shore Leave	407	296 (11)	19
12	Journey to Babel	399	257 (14)	25
13	The Cage	343	74 (48)	9
14	Wolf in the Fold	336	239 (16)	13
15	Arena	335	333 (10)	29
16	The Enemy Within	253	274 (12)	8
17	The Galileo Seven	252	235 (17)	19
18	Tomorrow is Yesterday	267	139 (29)	14
19	The Corbomite Maneuver	260	191 (20)	16
20	A Piece of the Action	260	208 (19)	75
21	The Enterprise Incident	253	136 (30)	9
22	The Naked Time	242	253 (15)	15
23	The Tholian Web	221	230 (18)	1
24	Miri	205	141 (28)	121
25	Errand of Mercy	194	150 (23)	21
26	Patterns of Force	184	64 (51)	44
27	The Squire of Gothos	173	178 (21)	56
28	All Our Yesterdays	168	148 (25)	14
29	A Taste of Armageddon	167	82 (44)	21
30	Charlie X	154	136 (31)	113
31	Spectre of the Gun	151	128 (33)	105
32	The Man Trap	139	148 (24)	20
33	Assignment Earth	139	163 (22)	37
34	The Deadly Years	139	127 (34)	28
35	The Ultimate Computer	133	90 (41)	23
36	What Are Little Girls Made Of?	130	142 (26)	14
37	I Mudd	122	98 (37)	167
38	This Side of Paradise	111	103 (36)	16
39	The Changeling	107	50 (54)	32
40	Who Mourns for Adonais?	106	73 (49)	71
41	Day of the Dove	106	131 (32)	21
42	Court Martial	98	141 (27)	12
43	Turnabout Intruder	95	73 (50)	53
44	The Conscience of the King	93	93 (39)	32
45	The Paradise Syndrome	92	93 (38)	93
46	Operation: Annihilate!	90	105 (37)	11
47	Bread and Circuses	85	84 (43)	42
48	Obsession	78	87 (42)	21
49	Return of the Archons	76	81 (45)	36
50	Dagger of the Mind	69	36 (60)	14
51	Is there in Truth no Beauty?	64	29 (65)	21
52	Wink of an Eye	62	45 (55)	39
53	The Immunity Syndrome	62	81 (46)	11
54	For the World is Hollow and I have Touched the Sky	60	33 (62)	41
55	Catspaw	58	92 (40)	119
56	Mudd's Women	58	26 (67)	150
57	The Alternative Factor	57	55 (53)	139
58	Return to Tomorrow	54	42 (58)	6
59	Metamorphosis	54	39 (59)	48
60	The Empath	48	76 (47)	47
61	The Savage Curtain	45	41 (56)	42
62	The Gamesters of Triskelion	40	43 (57)	129
63	By Any Other Name	37	18 (71)	27
64	Friday's Child	34	14 (73)	68
65	Let This be Your Last Battlefield	32	21 (69)	49
66	Spock's Brain	29	30 (64)	704
67	The Mark of Gideon	27	1 (78)	95
68	Elaan of Troyius	25	31 (60)	70
69	The Way to Eden	23	3 (77)	396
70	A Private Little War	22	5 (75)	73
71	And the Children Shall Lead	21	21 (70)	189
72	Plato's Stepchildren	21	59 (52)	88
73	The Omega Glory	18	0 (79)	333
74	The Apple	14	12 (74)	379
75	Whom Gods Destroy	12	35 (61)	38
76	That Which Survives	10	18 (72)	13
77	Requiem for Methuselah	10	29 (66)	20
78	The Cloud Minders	7	22 (68)	82
79	The Lights of Zetar	3	4 (76)	82
	The Voyage Home	35		0
	The Wrath of Khan	12		0
	The Undiscovered Country	11		0
	Yesteryear (*animated*)	5		0
	The Motion Picture	0		5
	The Final Frontier	0		11

The Next Generation

Seasons One to Three

	Episode	B:	W:	WP:
1	The Best of Both Worlds I	2711	0	(1)
2	Yesterday's Enterprise	2402	0	(2)
3	Q Who?	1995	7	(12)
4	Conspiracy	1236	10	(17)
5	The Measure of a Man	778	7	(13)
6	Sarek	698	9	(16)
7	Deja Q	594	3	(6)
8	Sins of the Father	590	17	(24)
9	A Matter of Honor	444	7	(14)
10	Who Watches the Watchers?	418	10	(18)
11	The Defector	416	3	(7)
12	The Offspring	413	28	(31)
13	Hollow Pursuits	401	6	(11)
14	The High Ground	350	5	(9)
15	The Big Goodbye	334	25	(30)
16	Elementary Dear Data	334	28	(32)
17	Skin of Evil	326	123	(60)
18	Contagion	310	10	(19)
19	Datalore	281	11	(22)
20	Time Squared	254	28	(33)
21	Captain's Holiday	225	35	(36)
22	11001001	224	40	(40)
23	Tin Man	223	20	(28)
24	Arsenal of Freedom	221	41	(41)
25	The Enemy	200	0	(3)
26	The Survivors	188	2	(4)
27	The Emissary	188	10	(20)
28	Heart of Glory	166	7	(15)
29	Where No One Has Gone Before	163	19	(26)
30	The Neutral Zone	160	39	(39)
31	Peak Performance	154	12	(23)
32	Encounter at Farpoint	150	96	(55)
33	Booby Trap	146	5	(10)
34	The Battle	136	18	(25)
35	The Most Toys	136	38	(37)
36	The Bonding	133	75	(52)
37	The Royale	112	245	(67)
38	Hide and Q	110	38	(38)
39	The Naked Now	107	101	(56)
40	The Hunted	106	2	(5)
41	The Schizoid Man	91	33	(35)
42	Menage a Troi	87	101	(57)
43	Allegiance	70	4	(8)
44	The Ensigns of Command	68	10	(21)
45	Unnatural Selection	68	62	(48)
46	Coming of Age	58	32	(34)
47	Pen Pals	56	101	(58)
48	Evolution	51	58	(46)
49	Symbiosis	47	20	(29)
50	The Child	44	395	(71)
51	Haven	42	230	(66)
52	Transfigurations	40	48	(43)
53	The Dauphin	40	143	(61)
54	Man Hunt	39	227	(65)
55	Too Short a Season	39	70	(50)
56	A Matter of Perspective	38	117	(59)
57	We'll Always Have Paris	37	72	(51)
58	Justice	32	449	(72)
59	Where Silence Has Lease	26	52	(44)
60	Lonely Amongst us	26	59	(47)
61	Loud as a Whisper	26	65	(49)
62	Shades of Grey	23	734	(73)
63	Up the Long Ladder	20	159	(63)
64	The Vengeance Factor	18	19	(27)
65	When the Bough Breaks	18	181	(64)
66	The Outrageous Okona	16	282	(68)
67	Samaritan Snare	14	45	(42)
68	The Price	11	57	(45)
69	The Last Outpost	11	80	(53)
70	Home Soil	2	91	(54)
71	Angel One	2	375	(69)
72	The Icarus Factor	1	143	(62)
73	Code of Honor	1	378	(70)

B: Score in 'Best episode' poll; W: Score in 'Worst episode' poll; WP: Position according to worst episode score; L(P): Score and placing in 1991 poll.

Seasons Four to Six

	Episode	B:	W:	WP:
1	The Inner Light	887	8	(12)
2	Chain of Command II	843	0	(1)
3	Darmok	835	21	(25)
4	The Best of Both Worlds II	721	5	(8)
5	Relics	605	23	(28)
6	Family	574	55	(46)
7	Cause and Effect	556	5	(9)
8	Tapestry	463	16	(19)
9	Chain of Command I	462	0	(2)
10	I, Borg	462	17	(20)
11	Reunion	418	8	(13)
12	Remember Me	406	7	(10)
13	Redemption I	399	23	(29)
14	Time's Arrow I	276	24	(31)
15	Disaster	276	49	(41)
16	Future Imperfect	266	13	(17)
17	Ship in a Bottle	256	8	(14)
18	The Next Phase	255	3	(4)
19	Unification II	241	64	(55)
20	Redemption II	229	23	(30)
21	A Fistful of Datas	228	31	(34)
22	Unification I	218	66	(53)
23	Time's Arrow II	212	51	(43)
24	Frame of Mind	193	18	(21)
25	Starship Mine	192	4	(5)
26	Powerplay	181	13	(18)
27	Clues	175	57	(49)
28	Conundrum	169	37	(35)
29	Q-Pid	161	118	(68)
30	The First Duty	156	21	(26)
31	Brothers	155	55	(47)
32	Ensign Ro	154	21	(27)
33	Timescape	144	8	(15)
34	The Drumhead	144	45	(38)
35	Data's Day	141	60	(52)
36	The Game	141	140	(72)
37	The Mind's Eye	137	4	(6)
38	Violations	133	59	(51)
39	Descent I	120	7	(11)
40	Birthright I	118	38	(36)
41	Face of the Enemy	112	0	(3)
42	First Contact	100	46	(39)
43	Final Mission	100	66	(54)
44	The Wounded	99	20	(23)
45	The Outcast	94	92	(62)
46	Schisms	90	76	(56)
47	The Chase	76	11	(16)
48	Half a Life	63	56	(48)
49	Devil's Due	61	93	(63)
50	Rascals	60	197	(76)
51	The Host	58	50	(42)
52	Night Terrors	58	175	(74)
53	True Q	55	18	(22)
54	Identity Crisis	49	28	(33)
55	Birthright II	48	91	(61)
56	Second Chances	43	4	(7)
57	Lessons	42	80	(59)
58	The Nth Degree	39	48	(40)
59	In Theory	33	76	(57)
60	Suddenly Human	33	108	(65)
61	Rightful Heir	30	20	(24)
62	A Matter of Time	30	25	(32)
63	Suspicions	30	53	(44)
64	Silicon Avatar	30	150	(73)
65	Realm of Fear	27	41	(37)
66	Legacy	26	58	(50)
67	Ethics	24	109	(66)
68	The Perfect Mate	23	81	(60)
69	The Cost of Living	21	180	(75)
70	Man of the People	21	113	(67)
71	Galaxy's Child	18	53	(45)
72	The Masterpiece Society	18	130	(70)
73	Hero Worship	14	103	(64)
74	The Quality of Life	5	79	(58)
75	The Loss	4	233	(77)
76	Aquiel	2	122	(69)
77	New Ground	0	134	(71)
78	Imaginary Friend	0	236	(78)

The undisputed best: Patrick Stewart as an undercover Picard (Time's Arrow II) ©Paramount

Where the original series is concerned, *The Cage*'s notable rise makes it clear that its low placing last time round was due to lack of exposure, not quality — since then, it's been run on BBC2 and gained a legion of fans... Also notable is the rise of *Tomorrow is Yesterday* and *Patterns of Force*, an episode whose unusual pace makes up for a clichéd concept. Otherwise the established classics continue to dominate the poll.

A number of voters noted that they'd yet to see the third season, untransmitted by BBC2 at the time of the poll's closing date, a point which seems more likely to have depressed the season's worst episode scores than it's best... though *Spock's Brain* still wins the worst episode poll by a mile, followed by *The Way to Eden*, *The Apple*, *The Omega Glory* and *And the Children Shall Lead*. It's interesting also to note the slide of the "banned" episodes (all placed within the bottom twenty this time round), suggesting that their popularity was due more to notoriety than quality.

Turning to THE NEXT GENERATION, the results for seasons one to three are much as might be expected, with the undoubted blockbusters dominating the poll, and season three's near monopolization of the upper half of the list, though a number of apparently forgotten instalments such as *The Hunted* rate surprisingly low.

Weakest episodes here, according to the worst poll, were *Shades of Grey*, *Justice*, *The Child*, *Too Short a Season* and *Angel One* — all weak instalments by any standard, though how *The Last Outpost* managed to escape censure I'll never know.

It's interesting to note though that it's the more experimental episodes such as *Family*, *Darmok* and *The Inner Light* which do well in the season four to six listing, with the two-parters virtually forming a block in the early twenties. As the wide divergence between placings in the 'Best' and 'Worst' listings shows, the later seasons were judged more consistent than their predecessors, with few episodes winning more than thirty or so votes as 'worst' — no mean feat considering that a single person could award seven points (almost three hundred people voted in all). Bottom five episodes by this listing were *Imaginary Friend* (not that bad, surely?), *The Loss*, *Rascals*, *The Cost of Living* and *Night Terrors*. Block voting was somewhat in evidence here, with some people condemning any Lwaxana episode on principle...

Favourite Character:

	P:	M:
Jean-Luc Picard (Patrick Stewart)	516	219
Data (Brent Spiner)	310	173
Mr Spock (Leonard Nimoy)	247	117
Dr McCoy (DeForest Kelley)	126	84
Worf (Michael Dorn)	93	82
James T Kirk (William Shatner)	71	103
Montgomery Scott (James Doohan)	41	38
Beverly Crusher (Gates McFadden)	39	61
Ro Laren (Michelle Forbes)	9	13
Mr Leslie (Eddie Pasko)	2	2
Spot	-1	
Molly O'Brien (Hana Hatae)	-1	1
Reg Barclay (Dwight Schultz)	-2	7
Guinan (Whoopi Goldberg)	-4	25
Mr Kyle (John Winston)	-5	2
Sela (Denise Crosby)	-6	2
Keiko O'Brien (Rosalind Chao)	-8	5
Miles O'Brien (Colm Meaney)	-12	14
Hikaru Sulu (George Takei)	-13	23
Uhura (Nichelle Nichols)	-18	35
Geordi La Forge (Levar Burton)	-25	51
Janice Rand (Grace Lee Whitney)	-28	14
Christine Chapel (Majel Barrett)	-33	20
Alexander (Brian Bonsall)	-35	17
Lwaxana Troi (Majel Barrett)	-40	20
Tasha Yar (Denise Crosby)	-49	32
William T Riker (Jonathan Frakes)	-62	81
Dr Kate Pulaski (Diana Muldaur)	-84	60
Deanna Troi (Marina Sirtis)	-161	109
Pavel Chekov (Walter Koenig)	-162	73
Wesley Crusher (Wil Wheaton)	-362	160
Also Mentioned		
Kira Nerys (Nana Visitor)	3	1
Odo (Rene Auberjonois)	2	1
Benjamin Sisko (Avery Brooks)	-3	1
Lursa & B'Etor (Gwyneth Walsh & Barbara Murch)	-4	2

P: Points, (from 3 to -3 from each voter); M: Number of voters mentioning this character)

A clear victory here for Picard, with Data and Spock following up. It was pleasant to note how many voters mixed series, in a move which perhaps shows that rivalry between the two is dying out, and it's this which explains the popularity of these three characters. Captain Kirk, on the other hand, is less than popular among NEXT GENERATION fans, which accounts for his lower placing... It's interesting to note though that it's the NEXT GENERATION characters who attract the most opprobrium - not only Wesley and Dr Pulaski, but also Riker and Troi...though Chekov still makes it past them to 'win' second place!

Those wondering who Mr Leslie is might like to note that he was the original series' equivalent of Chief O'Brien — a background character who appeared in a dozen or more episodes but was rarely named.

Regular Cast Member:

Patrick Stewart	114	114
Whoopi Goldberg	36	46
Brent Spiner	22	24
Leonard Nimoy	21	23
Gates McFadden	13	15
Colm Meaney	9	13
James Doohan	8	10
Deforest Kelley	7	9
Michelle Forbes	2	8
George Takei	2	6
Jeffrey Hunter	1	1
Michael Dorn	-2	2
Marina Sirtis	-2	22
Brian Bonsall	-3	3
Levar Burton	-3	7
Nichelle Nichols	-4	4
Grace Lee Whitney	-4	4
Denise Crosby	-10	10
William Shatner	-12	38
Diana Muldaur	-14	16
Jonathan Frakes	-14	16
Walter Koenig	-20	22
Wil Wheaton	-39	41
Majel Barrett	-63	79
Also Mentioned		
Siddig El Fadil	3	3
Avery Brooks	-1	1

A category which caused some trouble, with some interpreting this as 'semi-regular character'. When appropriate, these votes were transferred into the Regular Character category, but this may nevertheless explain the high placing of 'supporting' actors such as Whoopi Goldberg, Michelle Forbes and Colm Meaney. THE NEXT GENERATION fans *really* get their teeth into William Shatner here, an attitude I can understand as most of the elements I dislike about Kirk seem to have been his contribution, while Majel Barrett and Diana Muldaur suffer in part because of their multiple roles. Marina Sirtis, it's interesting to note, is considerably more popular than her character, but otherwise positions largely match those in the Favourite Character poll.

Favourite Guest Star:

John De Lancie (Q)	101	111
Mark Lenard (Sarek)	28	30
Dwight Schultz (Barclay)	15	27
Ricardo Montalban (*Space Seed*)	10	10
David Warner (*Chain of Command*, etc)	7	7
Joan Collins (*City on the Edge of Forever*)	6	8
Suzie Plakson (K'Ehlyr, Dr Selar)	4	4
Gary Lockwood (*Where No Man...*)	2	2
Jean Simmons (*The Drumhead*)	2	2
Carolyn Seymour (*Face of the Enemy*, etc)	2	2
Susan Gibney (Leah Brahms)	2	2
Harry Groener (*Tin Man*)	2	2
William Windom (*The Doomsday Machine*)	2	2
Susan Oliver (*The Cage*)	1	1
Elizabeth Dennehy (*The Best of Both Worlds*)	1	1
Wendy Hughes (*Lesson*)	1	1
Sherry Jackson (*What Are Little Girls...?*)	1	1
Yvonne Craig (*Whom Gods Destroy*)	1	1
Mariette Hartley (*All Our Yesterdays*)	1	1
Kim Darby (*Miri*)	1	1
William Campbell (Koloth, Trelane)	1	1
Judy Collins	1	1
Paul Winfield (*Darmok*)	1	1
John Colicos (*Errand of Mercy/Blood Oath*)	1	1
Robert O'Reilly (Gowron)	0	2
Jennifer Hetrick (Vash)	0	2
Bruce Mars (*Shore Leave*)	0	2
Angelique Pettyjohn (*Gamester...*)	-1	1
David Soul (*The Apple*)	-1	1
George Murdock (*The Best of Both Worlds*)	-1	1
Daniel Davis (Moriarty)	-1	1
Michael Kron	-1	1
David Tristan Birkin (*Family, Rascals*)	-1	1
Sally Kellerman (*Where No Man...*)	-1	1
Ron Soble	-1	1

Micahel Forest (*Who Mourns for Adonais?*)	-1	1
Christopher Collins (*Samaritan Snare*)	-1	1
Robert Brown (*The Alternative Factor*)	-1	1
Clint Howard (*The Corbomite Maneuver*)	-1	1
Skip Homier	-1	1
J Snyder	-1	1
France Nuyen (*Elaan of Troyius*)	-1	1
Terri Garr (*Assignment: Earth*)	-1	1
Marianna Hill (*Dagger of the Mind*)	-1	1
Shay Astar (*Imaginary Friend*)	-1	1
James Sloyan (*The Defector*)	-1	1
Ahsley Judd (Darmok, The Game)	-1	1
Lycia Naff (*Q Who?, Samaritan Snare*)	-1	1
Melinda Culea (*The Outcast*)	-1	1
Roger Walker Jnr (*Charlie X*)	-1	1
Michael J Pollard (*Miri*)	-2	2
Patricia Tallman (*Starship Mine*)	-2	2
Michelle Phillips (*We'll Always Have Paris*)	-2	2
Frank Gorshin (*Let This Be...*)	-2	2
William O. Campbell (*Outrageous Okona*)	-3	3
Melvin Belli (*And the Children Shall Lead*)	-4	4
Saul Rubinek (*The Most Toys*)	-4	4
Roger Carmel (Harry Mudd)	-19	23

Another category which caused problems, with semi-regulars again receiving votes (which were transferred into the previous category). Saul Rubinek's low placing is perhaps a little unfair, as he did step into the role at the very last minute after David Rappaport's suicide, while the popularity of John de Lancie and Mark Lenard is both predictable and deserved. More generally, it's noteable how few actors received more than a handful of votes (in either direction) with even superb performances such as those of Carolyn Seymour, William Windom, Suzie Plaksin and Jean Simmons passing almost un-noticed. And alas, Harry Mudd... once the TREK universe's favourite rogue, now the subject of near universal derision...

Favourite Writer:

Ron Moore (*The Bonding*, etc)	36	38
Michael Piller (*The Best of Both Worlds*, etc)	20	20
DC Fontana (*Journey to Babel*, etc)	18	24
Harlan Ellison (*City on the Edge of Forever*)	14	14
Gene L Coon (*Errand of Mercy*, etc)	10	18
Brannon Braga (*Genesis*, etc)	5	13
Melinda Snodgrass (*Measure of a Man*, etc)	4	8
Robert Bloch (*Wolf in the Fold*, etc)	4	4
Rene Echeverria (*I, Borg*, etc)	3	7
Maurice Hurley (Q Who, etc)	3	7
Peter David (book author)	3	3
Morgan Gendel (*DS9-The Passenger*)	2	2
Frank Abatemarco (*Chain of Command*)	2	2
Tracy Torme (*The Big Goodbye*, etc)	1	3
Richard Manning & Hans Beimler (*Arsenal of Freedom*, etc)	1	1
Rick Berman (*Brothers*, etc)	1	1
Theodore Sturgeon (*Amok Time*)	1	1
Barry Trivers (*The Conscience of the King*)	1	1
Trent Christopher Ganino & Eric Stillwell (*Yesterday's Enterprise*)	1	1
Jerry Sohl (*The Corbomite Maneuver*)	1	1
Jerome Bixby (*Requiem for Methuselah*)	1	1
Herb Wright (*The Battle*, etc)	0	2
John Meredith Lucas (*Patterns of Force*)	0	2
David Gerrold (*The Trouble with Tribbles*)	0	2
Don Ingalls (*The Alternative Factor*)	-1	1
Richard Krzemien (*The Last Outpost*)	-1	1
Stephen Kandel (*Mudd's Women*, etc)	-1	1
Brian Alan Lane (*Elementary Dear Data*)	-1	1
Art Wallace (Obsession)	-1	1
John Black (*Naked Time, Naked Now*)	-1	1
James Kahn (*The Masterpiece Society*)	-1	1
Ralph Phillips (*Suddenly Human*)	-1	1
Robert Halperin *Lonely Among Us*)	-1	1
Adam Belanoff (*The Masterpiece Society*)	-1	1
Susan Sackett (*Menage a Troi*, etc)	-1	1
David P Harmon (*A Piece of the Action*)	-1	1
Hannah Louise Shearer (*...Bough Breaks, etc*)	-1	1
Sam Peeples (*Where No Man...*)	-1	1
Kathryn Powers & Michael Baron (*Code of Honor*)	-1	1
Jason Summers (*The Child*)	-1	1
Jean Louse Matthias (*Imaginary Friend*)	-1	1
Alan J Adler (*The Loss*)	-1	1
Joe Menosky (*The Nth Degree*, etc)	-1	3
Ira Steven Behr (*Captain's Holiday*, etc)	-2	2
Max Ehrlich (*The Apple*)	-2	2
Jeri Taylor (*The Drumhead, etc*)	-2	4
Barton Armus (*The Outrageous Okona, etc*)	-3	3
Joseph Stefano (*Skin of Evil*)	-3	3
Ed Zuckerman (*A Matter of Perspective*)	-3	3
Arthur Heineman (*The Way to Eden*, etc)	-3	3
Peter Allen Fields (*Cost of Living*, etc)	-3	3
Worley Thorne (*Justice*)	-3	3
Patrick Barry (*Angel One*)	-3	3
Terry Devereaux/Keith Mills (*The Royale, Manhunt*)	-5	5
Ronald Wilkinson	-5	5
Gene Roddenberry (*The Cage, etc*)	-8	16
Margaret Armen (*All Our Yesterdays*, etc)	-10	-10
Lee Cronin (*Spock's Brain*)	-13	13

A Note on Pseudonyms: When writers have used pseudonyms for scripts rewritten without their approval, these pseudonyms appear separately from them. Lee Cronin is a pseudonym for Gene L Coon, and Keith Mills & Terry Devereaux are both Tracy Torme. Arthur Heineman is believed to be DC Fontana.

Again, few common choices, evenly chosen from both series, though Brannon Braga's popularity will anger his 'greatest fan', Kathleen Toth! Peter Allen Fields seems to have been judged unfairly, thanks to his early association with Lwaxana Troi, as he went on to contribute reliably exceptional scripts for both TNG and DS9 (amongst them *The Inner Light, Duet and Necessary Evil*) before being dropped last month. But perhaps the most interesting point, aside from the low placing of Gene Roddenberry himself, is the prevelence of 'Take my name off it please' pseudonyms at the bottom of the table...those writers were clearly correct in their opinion!

Favourite Director:

Cliff Bole (*Best of Both Worlds, etc*)	39	45
Jonathan Frakes (*Reunion, etc*)	24	26
Marc Daniels (*Mirror, Mirror*, etc)	16	20
David Carson (*Yesterday's Enterprise*, etc)	11	11
Joseph Pevney (*Amok Time*, etc)	10	16
Les Landau (*Ensign Ro, etc*)	7	9
Peter Lauritson (*The Inner Light*, etc)	2	4
Gerd Oswald (*The Alternative Factor*)	2	2
Rob Bowman (*Q Who?*, etc)	1	21
Robert Scheerer (*The Measure of a Man, etc*)	1	3
Fred Freiberger (producer)	1	1
James L Conway (*The Neutral Zone, etc*)	1	1
Nick Meyer (*Star Trek II, VI*)	1	1
Leonard Nimoy (*Star Trek III, IV*)	1	1
James Goldstone (*Where No Man...*)	0	2
David Livingston (*The Mind's Eye*, etc)	0	2
Herb Wallenstien (*Whom Gods Destroy, etc*)	-1	1
Robert Wise (*Star Trek - The Motion Picture*)	-1	1
John Meredyth Lucas (*Enterprise Incident*, etc)	-1	1
Patrick Stewart (*A Fistful of Datas*, etc)	-1	1
Michael Vejar (*A Coming of Age*)	-1	1
Paul Lynch (*A Matter of Time*, etc)	-1	1
Herschel Daugherty (*Operation Annihilate*)	-1	1
Michael Rhodes (*Angel One*)	-1	1
Ralph Senensky (*This Side of Paradise*, etc)	-1	1
Gene Nelson (*The Gamesters of Triskelion*)	-1	1
Adam Nimoy (*Timescape*, etc)	-1	1
Harvey Hart (*Mudd's Women*)	-1	1
Gabrielle Beaumont (*Face of the Enemy*, etc)	-1	5
Vincent McEveety (*Balance of Terror*, etc)	-1	5
Winrich Kolbe (*Darmok*, etc)	-1	7
Donald McDougall (*The Squire of Gothos*, etc)	-2	2
Russ Mayberry (*Code of Honor*)	-2	2
Chip Chalmers (*The Loss*, etc)	-2	2
Robert Wiemar (*Who Watches the Watchers?*)	-2	2
William Shatner (*Star Trek V*)	-2	2
Richard Colla (*The Last Outpost*)	-3	3
Larry Shaw (*Loud as a Whisper*)	-3	3
Robert Iscove (*Imaginary Friend*)	-3	3
David Alexander (*The Way to Eden*, etc)	-4	4
Robert Becker (*The Outrageous Okona*, etc)	-5	5
Jud Taylor (*The Mark of Gideon*, etc)	-5	-5
Corey Allen (*Encounter at Farpoint*, etc)	-6	6

Mr Frakes should stick to direction, it seems, while Rob Bowman's sterling work on the early seasons is apparently forgotten by those seeking to blame him for *Shades of Gray* and *The Dauphin*, which surely suffer more from weak scripting than direction... They gave him those episodes because they reckoned the director behind *Q Who?* might be able to save them, you know! (Clearly, he didn't manage it!) Corey Allen's longstanding association with Wesley (*Final Mission, Journey's End* etc) might just have contributed to his low placing. Winner by a mile though is Cliff Bole, whose handling of the Borg I always thought slightly inferior to Rob Bowman's, but clearly his work elsewhere has impressed (though his alien namesakes fail to place in their list). Among original series directors, the duo responsible for the bulk of the second season win praise...

Favourite Alien or Species:

Borg	113	117
Klingons	38	44
Q	26	34
Romulans	25	31
Cardassians	16	24
Horta (*The Devil in the Dark*)	7	7
Vulcans	5	15
Gorn (*Arena*)	3	7
Salt Vampire (*The Man Trap*)	2	2
Tribbles (*The Trouble with Tribbles*)	1	13
Talosians (*The Cage*)	1	1
Gomtuu (*Tin Man*)	1	1
Tamarians (*Darmok*)	1	1
Balok (*The Corbomite Maneuver*)	1	1
Andorians (*Journey to Babel*)	1	1
Orions (*Journey to Babel*)	1	1
Metrons (*Arena*)	-1	1
Medusans (*Is There in Truth No Beauty?*)	-1	1
Nausicans (*Tapestry*)	-1	1
Nanites (*Evolution*)	-1	1
Angelites (*Angel One*)	-1	1
Selay (*Lonely Among Us*)	-1	1
Organians (*Errand of Mercy*)	-1	1
Super Powerful Unknown entities!	-1	1
Platonians (*Plato's Stepchildren*)	-1	1
J'naii (*The Outcast*)	-1	1
Apollo (*Who Mourns for Adonais?*)	-1	1
Hugh Borg	-1	1
Triskelions (*The Gamesters of Triskelion*)	-1	1
Lazarus (*The Alternative Factor*)	-1	1
The Traveller	-1	1
Nagilam (*Where Silence Has Lease*)	-1	1
Kriosians (*The Perfect Mate*)	-1	1
Tellarites (*Journey to Babel*)	-1	1
Moabians (*The Masterpiece Society*)	-1	1
Zetar (*The Lights of Zetar*)	-1	1
Zakdoen (*Peak Performance*)	-2	2
Benzites (*A Coming of Age*)	-2	2
All aliens with bumpy foreheads	-2	2
Armus (*A Skin of Evil*)	-2	2
Crystal Entity (*Datalore, Silicon Avatar*)	-2	2
Capellans (*Friday's Child*)	-2	2
Charlie X	-2	2
Trills (*The Host*)	-2	2
Humans	-2	2
Gorgan (*And the Children Shall Lead*)	-3	3
Exocomps (*The Quality of Life*)	-3	3
Edo (*Justice*)	-3	3
Vaal (*The Apple*)	-4	4
Antedians	-4	4
Bajorans	-4	6
Bynars (*11001001*)	-6	6
Harry Mudd	-7	7
Pakleds (*Peak Performance*)	-8	8
Betazoids	-12	12
Ferengi	-63	

Lower Decks: Worf, a member of one of the most popular alien species, tutors Sito — a less than popular Bajoran...

They came, they saw, they assimilated the votes... Harry Mudd gets attacked again, while the poor showing of the Bajorans and Ferengi raises the question of whether DEEP SPACE NINE has raised their reputation at all. Both the Romulans and the Klingons received votes specifically for and against their TNG and original series versions, which conspired to cancel themselves out, while the placing of humans so low shows there's some disillusioned people out there...

Favourite Season:

Star Trek season one	151	167
The Next Generation season three	99	103
The Next Generation season six	56	62
The Next Generation season five	50	57
Star Trek season two	49	69
The Next Generation season four	25	33
The Next Generation season two	-73	83
The Next Generation season one	-151	161
Star Trek season three	-178	188

And what's to be said? The bottom three were never in doubt; whether a meaningful camparison between the two series can be made is doubtful. But it seems BBC2 viewers still have a lot to look forward to...

Anthony Brown

Blood Harvest

Virgin Books (£4.99) 21st July

A LOT OF PRINT has passed out of the word processor since Terrance Dicks effectively launched the NEW ADVENTURES with *Exodus*. At the time, Terrance astonished a lot of people more accustomed to his one-a-month novelisations by producing a novel which fulfilled the NEW ADVENTURES' billing — "Stories too broad and too deep for the small screen" — while still retaining all the feel of 'real WHO'.

But a lot of elements have been added to the mix since then. First person narratives, and other breaches of the strictly linear approach previously traditional in WHO. A self-referential streak, and an open and assured acknowledgement of the existence of sex that makes *Exodus*' "big, blonde and bouncy" comment seem very restrained. And with recent books suggesting that the NEW ADVENTURES have finally thrown off most of their persistent faults, aside perhaps from the tendency for novels in a particular style (Comedy/Conceptual SF/etc) to arrive in a convoy, *Blood Harvest* has a hard act to follow, and could easily have seemed a throwback, more suited to the MISSING ADVENTURES and sticking out like a sore thumb. Always assuming, of course, that *Exodus* wasn't a fluke...

Well, it wasn't. Once again *Blood Harvest* showcases superbly the talents of a seasoned old hack like Terrance. (I use the term 'hack' in its most complimentary sense, to describe a writer capable of turning out a decent solid script, which fits smoothly into the format, for almost anything). There are some similarities to *Exodus* — against a historical background, the Doctor and Ace once again infiltrate a group of thugs who've assumed power through fear and corruption, playing them off against one another until they become the power behind the throne, and once again we see the return of some old enemies few can have expected to see again. But a direct comparison of the two makes the growth of the NEW ADVENTURES over the past three years clear, as Ace's relationship with the private eye Dekker (another entry in the 'would have made a great companion' list, who narrates a number of the early chapters...) mixes with a delightfully self-mocking sense of humour.

And so a cop tries to arrest the Doctor under the mistaken belief that he's "Doc McCoy, wanted for bank robbery in three states"; a ritual chant is repeated until someone finally comments "Let's dispense with the chant for once — it's beginning to get on my nerves"; a character wants to know "what kind of an eejit" would make up a description like "wheezing, groaning sound"; and some of the most ridiculed lines of past stories and novelisations are quoted verbatim with a mocking defiance (Yes! The Mind Probe! And we get a chapter called 'Escape to Danger' as well!). Terrance has clearly been reading his press, and here takes revenge on his critics with real *style!*

But all of this is balanced perfectly. At no point does *Blood Harvest* begin to seem self-consciously clever, nor does anything get in the way of the clear, engrossing development of the plot. Or rather, plots, as *Blood Harvest* employs a dual narrative with great success, leaving one frustrated and irritated every time the narrative switches tracks.

The continuity is excellent as well, suggesting that Terrance has kept a more careful eye on the series than some of the fan authors, and only fails on two occasions. The first comes in the prologue, where *Blood Harvest* appears to fall into the same trap as *Paradise of Death* — checking continuity from the *Programme Guide* or the novelisation, not the programme itself. Here, the Doctor steps inside the TARDIS to ask K9 if he'll stay in E-Space with Romana...unfortunately, while such a scene could take place between paragraphs of Steve Gallagher's novelisation of *Warriors' Gate*, on TV the Doctor simply hands Romana the dog before entering the TARDIS himself. Still, that's a minor error, and as Terrance is careful to note that the Doctor stores the data on passage to and from E-Space (which K9 has extracted from the Hydrax's files) in his head, not the TARDIS's memory (so side-stepping the effects of *Bloodbeat's* TARDIS swapping — which is also mentioned when the Doctor notes that this TARDIS has never visited the Vampire Planet before), it's difficult to be too hard on him.

The other breach occurs as Terrance decides to apply artistic licence to the back story of the Vampire Planet as laid down in *State of Decay*, and, as with the resurrection of the War Chief, this is rather more acceptable at the hands of the original author than might otherwise have been the case. Whatever K9 and Ivo might have told us, there are other villages on the planet, which was inhabited long before the arrival of the Hydrax and its accursed officers. And the Three-Who-Rule were not the only vampires, as they spread their curse amongst the native Lords — sometimes infecting whole families, sometimes a sole individual. When the Tower fell the vampire Lords were overthrown across the planet, and now a fragile and uneasy peace holds between those villages ruled by the uninfected survivors of the nobility, and the free villages controlled by the peasants. To many of the latter, the terms 'Lord' and 'Vampire' are synonymous, while many of the former fear the threat of revolution...and someone is stirring both sides to war... Bernice initially suspects the haughty woman she meets beneath the Tower, but she and Romana soon join their forces in an attempt to mediate between the warring classes...

While in Prohibition-era Chicago, the Doctor and Ace have gone into the bootleg business, setting up a small but distinguished speakeasy right in the middle of disputed territory — thereby placing themselves right in the front-line of the developing gang war. It's in nobody's interest for outright conflict to break out — it gets in the way of the mobsters' profits, the mayor's Presidential campaign, and the police's enjoyment of their backhanders. But here too, events conspire to derail all the Doctor's attempts to arrange an understanding... And on Gallifrey (a slight continuity slip here, as this doesn't seem to be Gallifrey post-*Trial*), three hooded plotters watch as events move towards the achievement of their aims: *"Death to the Doctor; Bonusa Lives; Rassilon Must Die..."*

Blood Harvest's portrayal of Ace is effective — for the first time I can recall she's credible as both an older, wiser version of the Perivale teenager and as a tough, disciplined product of the 26th century military (not a borderline psychopath), while her relationship with Dekker is all the more successful because it IS a relationship — not the casual pick-up all too common in the last year. Bernice is also well handled, demonstrating all the strengths of the character evident in *Love and War* and all too frequently neglected since, and this self-made woman works well when teamed with the naturally superior Romana — in fact, it's a pity this is probably the last we'll see of this partnership.

The Doctor is more disappointingly handled, as there's little here to demonstrate that he's the seventh Doctor (or any other particular incarnation, come to that), but as the current incarnation moves further away from his screen persona this is perhaps inevitable. But the real triumph comes with Romana (K9's absence is explained by a passing reference to his position as Biroc's Lord High Administrator). I never really took to the Lalla Ward

Romana, but here she comes over superbly, effortlessly dominating the situation in a manner which cries out for a book or two of her own.

So, any faults? Well, there's one passage of description which is repeated, word for word, within the space of three pages, as if Terrance Dicks decided to introduce those characters at a different point, but forgot to remove the passage's initial appearance, and while the cover's an excellent piece of art, it's aggravating that not only does the vampire look nothing like the same character did on television (just as the bowels of the Hydrax, which is what they're supposed to be, look more like the corridors of the Nostromo) but he also fails to match the description in the book! "A pointed beard"? Well, I can't see it! Rapped knuckles for the artist — he can be forgiven for not thinking to check a video (how's he supposed to know which characters are original?), but to ignore the description in the narrative...that's not on.

But otherwise, *Blood Harvest* is rather impressive. And that, in a number of respects, it matches my own guesses (in a particularly execrable piece of fan fiction written about ten years back) as to how certain characters might develop only increased my enjoyment. In recent months the NEW ADVENTURE reviews have become subject to a form of 'grade inflation', as a string of books won themselves 10s. So I should perhaps point out that when I give *Blood Harvest* (9), I'm not implying any weakness on its part. I can't think of a NEW ADVENTURE I've enjoyed more, and I strongly suspect it will take *Exodus*' place as the most universally popular of the series. Merely that as it isn't *quite* perfect it has to forfeit *one* point...

Anthony Brown

Goth Opera

Virgin Books (£4.99) July 21st

AND SO to *Goth Opera*, a book with a lot to live up to. As with *Revelation* and *Exodus*, the link to *Blood Harvest* comes in the form of a minor villain from the latter who survives to take on a larger role, though this time he does so without any change of name. The links are greater though in this case, as the ground for *Goth Opera* is laid in the final chapters of *Blood Harvest*, while *Goth Opera* eventually backtracks to describe the events on Gallifrey leading up to its opening...

Fleeing Gallifrey, and a less-than-totally successful attempt to exploit the chaos of *Blood Harvest* to cover her escape, Time Lady Ruath comes to lead the vampires of Earth to their messiah, the last survivor of the vampires of E-Space, direct descendants of the Great Vampire. A student of the old time, she's become convinced that the destinies of the Time Lords and the Vampires are inextricably linked, and has come to ensure that the prophecies of vampire triumph are fulfilled...and these prophecies predict a terrible fate for the killer of the Great Vampire...

The MISSING ADVENTURES were always liable to be something of a balancing act. The NEW ADVENTURES have been something of a qualified success as DOCTOR WHO, alienating as many fans as they've enthralled with their reinterpretation of the myth, and the former group have been understandably

concerned that the MISSING ADVENTURES might try to reinvent the earlier incarnations. Yet no-one can really want to see novels specifically, deliberately, written so as to ensure they could be produced as four episodes within the confines of TC4. *Goth Opera* demonstrates that there's no danger of the greater depth and breadth of THE NEW ADVENTURES being lost: the plot encompasses wide open spaces, locations ranging from Australia through Bosnia and Gallifrey to the more prosaic sights of Manchester, and TARDIS shape-shifts which would tax even the most advanced morphing programmes. There's an expansive, planet-ranging climax in the tradition of *Love and War* (and *No Future's* assault on the BBC) set at a revivalist Christian rally (which would exceed the budget of all but the most expensive horror films), and a metaphysical bent appears to justify the abilities of the vampires of myth (which, it must be said, the vampires of *State of Decay* and *Blood Harvest* never displayed...). But how faithful is it?

Given the occasional tendency of the NEW ADVENTURES Doctor to take on the characteristics of which ever previous Doctor the author would have preferred to write for, the presentation of the regulars in this first MISSING ADVENTURE was always going to be a matter of some interest (and concern). Generally, it's rather successful — occasionally, the Doctor comes over as generic Doctor, but then he'll lapse into one of those tide of consciousness explanations so characteristic of the fifth Doctor (though here, at least, they don't begin "Of course, I've been so silly...") and you can hear Davison speaking... Slightly less successful are Nyssa and Tegan — they feel wrong; correction — not wrong, just wrong for this setting, this period. Nyssa's a little *too* naive and innocent (at times these seem to be her only characteristics), and Tegan a little too stroppy, too concerned about her career and the mess the Doctor's making of her life. They're the Nyssa and Tegan of season nineteen, not the more mellowed and experienced versions appropriate between *Snakedance* and *Mawdryn Undead*. Were it not for the absence of Adric, *Goth Opera* would fit between *Kinda* and *The Visitation* rather more smoothly.

This would also have helped avoid an irritating and unnecessary reference which will, I suspect, cause Virgin some irritation in MISSING ADVENTURES to come. At one point Ruath checks the TARDIS's path, and follows the ship's flight from "the formation of the universe, to a deserted planet, through deep space, Deva Loka, Earth several times, Gallifrey and then Manussa". Keen fans will notice that this lists every onscreen TARDIS landing between *Castrovalva* and *Snakedance*, and thereby ensures that any Missing Adventure set anywhere in this period (and specifically between *Timeflight* and *Arc of Infinity*, which seems several months, at least, apart, and must be a 'prime slot' for future MISSING ADVENTURES) must be set on Earth if it's not to contradict this line. Which is exactly the sort of limiting comment you'd expect the MISSING ADVENTURES to avoid like a plague...

The internal logic of the book is inconsistent here as well: while checking the Doctor's location, Ruath accidentally discovers that she visits Earth — something she plans to do in the near future but has not yet done, and therefore knows that she will escape Gallifrey unharmed whatever her current predicament. Yet she has only targeted the fifth Doctor after narrowly missing the seventh incarnation at the start of the book – which should surely prove to her that the Doctor has already escaped her attack on him unscathed... (Or to put it another way, why should her future be immutable, but not the Doctor's?). Another plothole comes to mind — for the prophecies Ruath has studied to be fulfilled, the Doctor must be able to regenerate another seven times...yet the link to *Blood Harvest* clearly implies that she'd initially intended to target the seventh Doctor — who of course has only six regenerations left... Regardless of which Doctor she attacks, Ruath's plans are (it appears) inherently doomed — which wouldn't have been so bad had it proved significant!

A more major problem however is the intrusion of NEW ADVENTURES mythology into a MISSING ADVENTURE. Magnus, Mortimus and the Other are all mentioned in passing, while the central concept of *Goth Opera* rests on one of the basic assumptions of NEW ADVENTURES continuity, and in particular its view of Gallifreyan history, here stated outright for the first time — that Gallifrey lies in the distant past. Now that is, perhaps, a debatable assumption, as it clashes somewhat with the implications of *Frontios*, but that's a debate for another place. But to include it here seems counter-productive. I find it difficult to believe that there are that many fans with the time to read **twenty four** DOCTOR WHO novels a year, so the commercial rationale behind the MISSING ADVENTURES must (at least in part) be to win back those DOCTOR WHO fans who used to buy the novelisations, but who've found the NEW ADVENTURES not to their taste. Virgin are sensibly stressing that MISSING ADVENTURES must capture the feel of the appropriate era, but to then include references to 'post-Cartmel' material seems as inappropriate as references to the Time Lords would be in a Hartnell story. It needn't necessarily be a continuity error (if handled correctly), but it does tend to sabotage the feel of the era.

None of which should be taken as meaning that *Goth Opera*'s a poor book — it isn't, not in any way. The preceding grumbles are only minor quibbles, none of them important enough to spoil the book... expect that I suspect it was their cumulative effect which made *Goth Opera* somehow disappointing. It simply doesn't grip, not to the addictive, page-turning extent of *Revelation*, *Love and War* or, come to that, *Blood Harvest*. With twenty-twenty hindsight, Paul Cornell was perhaps the wrong person to launch the MISSING ADVENTURES — though he makes a valiant attempt not to write a NEW ADVENTURE, his influence on the latter has become so great that many of the Cornell trademarks (teenage angst, questions of faith, loyalty and guilt, pop and traveller culture...), which he could never omit if he tried, are indelibly associated with the original series of novels.

The result is a little like non-alcoholic lager — unlikely to win over the teetotal, and a poor substitute for those with a taste for the real thing. I can't help feeling that a far better version of this book could have been written under different circumstances — and indeed, the more I think about, the more convinced I become that I've already read that better book, in the form of *Love and War*. The inevitable similarity between the ways in which the vampires and the Hoothi spread their kind probably made this unavoidable, but too many of the set-pieces from *Goth Opera* seem like 'alternatives' to similar scenes in *Love and War*, while the vampire attack on the religious rally, unnecessary to the vampire plan except as a piece of theatre, invites comparison to the roll-down of the Hoothi Staircase to Heaven, while never quite capturing the same breath-taking tension.

But...all the same, *Goth Opera* remains a solidly readable, highly enjoyable book. It's only as a Cornell book, or as the first MISSING ADVENTURE that it falls in any way short of the mark. So perhaps the thing to do is to just sit back and enjoy it, remembering how atypical of that series the first NEW ADVENTURE was, and how superior *Goth Opera* is to *that* book. It's certainly deserving of a place on your bookshelf.(7)

Anthony Brown

Myth Makers 28 - Terrance Dicks & Barry Letts

BACK IN DWB117 I concluded my review of the first Letts/Dicks interview tape with the words "...a second volume seems a must...". Thankfully other people must have agreed, not least Reeltime supremo Keith Barnfather, resulting in this second Myth Makers which continues the conversation where they left off last time. After the take-it-or-leave-it Sylvester McCoy release this twenty ninth entry into the catalogue sees a blistering return to form with Barry and Terrance kicking off as if there hadn't been several months gaps between the filming sessions. I'm glad to see that my comments about the dullness of the studio setting last time seem to have spurred the production team into action, decorating the set with costumes and props from the show, giving the whole thing a slightly more at ease visual feel.

This tape is 100 minutes of sheer informative entertainment: despite the fact that these two gentlemen have been around for a while on the convention circuits there aren't many of those "Oh no, I've heard this one before" moments. 1972 is the starting point although we do backtrack slightly to the casting of Katy Manning when Letts reveals that he eventually saw some 200 girls during his time on the programme at casting sessions for Jo and Sarah, very generously allowing each actress three quarters of an hour of his time during which to assess their personalities. Lucky devil!

It came as something of a surprise to learn that the duo who were champions of the earth bound story didn't like the format and constantly strove to get the Doctor out into space once more (bet they had a few heated discussions with Pertwee on that one. The poor old soul was probably sitting on his loo in Tooting Bec whilst the rest of the gang were off to some quarry filming an alien landscape). Speaking of the white lisping one, *The Three Doctors* is described as "a fairly edgy political situation" with Troughton and his successor having a stand up row at some point over cues for lines (Patrick probably put his hand over the panel in the TARDIS where Jon's lines were written!). Throughout their conversation you really do feel a mutual respect for each others talents coming over, and one can't imagine JN-T and Eric Saward evoking the same feeling of unity in 25 years time.

Like the professional he is Nick Briggs is content to sit back and let the dynamic duo chatter on, only cutting in to clarify a point or gently guide them onwards. A time or two Terrance actually sees fit to correct his old friend on his memories, and this is about as controversial as this tape gets, but it doesn't matter a jot when the talk is as enjoyable as this. Would you believe that this second tape starts to run out of time once more with quick run downs of the Target writing and Letts' *Paradise of Death*? The two tapes together have a total running time of nearly three hours, and it really is a tribute to both gentlemen that you want it to go on, feeling that there is so much more that could be gleaned from them both. *Myth Makers 29* is not only "warm and cosy", it is yet another fascinating insight into the making of the show at its very peak in popularity and quality. I am however a little concerned by the number of times that the BBC bar is mentioned as the genesis of ideas that shaped the show...you can see where Tom Baker got it from can't you?

Robert Cope

THE SIEGE OF TROI

Barbara Barrett considers the record of the Enterprise's Counsellor — from the point of view of her twentieth century equivalent...

DEANNA TROI was originally to be the "ship's chief psychologist", but some time between casting and shooting the role was changed to "Ship's Counsellor" - altering the role to a more active one: an advice-counsellor worthy of a place on the bridge. Later, from the second season onwards, her role changed from that of an adviser to a therapist, at which point it would have been reasonable for the TNG team to hire a consultant to advise on Deanna's role. TV shows concerned with members of professions like doctors or lawyers realise they've an obligation not to misrepresent those professions; that responsibility doesn't vanish just because the TV show is Science Fiction.

But they never did. Michael Piller admitted this when he said that Deanna's counselling became "...more frequent and more realistic" [sic] because he and Jeri Taylor were 'patrons' of counsellors. A bit like assuming that schizophrenics are experts on psychiatry!

If TNG had a Counselling Consultant working on the scripts the portrayal of counsellors' ethics and techniques, the role of counsellors in Starfleet, their situation aboard a Starship, Deanna's empathic talents and some regular storylines would all have had to have been given a very different treatment, and then she really would have been realistic.

DEANNA'S QUALIFICATIONS

We know Deanna's a qualified psychologist but while there is some crossover, psychology and counselling are two different disciplines. So the very first thing a consultant would have done would have been to give Deanna some specific counselling qualifications, not only to properly define her role, but to also differentiate her from the other types of "counsellor" that are around today but are not therapists (from responsible advisers on single topics like Aids, debt, or bereavement, etc, to the more dubious new-age clairvoyants, astrologers, and shamen). Because of the confusion, the disrepute by reflection, and the danger to the public this causes in the real world, legislation has been proposed, both here and in the USA, that'll make it unlawful for anyone except a properly trained counsellor to call what they do counselling. That's another reason why Deanna needed counselling qualifications; by the 24th century it'll probably be illegal to practice without them.

Then too, Psychologists study brain, biology and behaviour, and turn that study into practical therapies. Clinical Psychologists apply those therapies to an individual's deep problems over the long term. But counselling's main concern is assisting individuals to cope with their immediate, and usually short term, problems. A fair analogy would be with Field Surgeons and Hospital Specialists. In consequence, Counsellors are trained in skills that Psychologists do not have. While Psychiatrists and Clinical Psychologists (and advisors and charlatans too) diagnose conditions and choose treatments for their subjects, it's inappropriate, and even unethical, for a counsellor to be diagnostic or to impose a choice on a client. In counselling it's the client who decides what's in their best interest, not the counsellor.

So it's important that a counsellor, above all things, is very self-aware; of their own feelings, value systems, and instincts. Without that self-knowledge a counsellor could inadvertently direct clients towards the choices that the counsellor, not the client, found emotionally satisfying. That's another big difference between psychology and counselling: you can become a psychologist without learning anything about yourself, but you can not become a counsellor unless you do.

COUNSELLORS IN STARFLEET

In *Man of the People* we learned Deanna helps compile 'crew evaluation reports' as part of her formal duties. Except in very exceptional circumstances, counsellors consider it unethical to use what is revealed in a counselling session for any other purpose than helping the client with whatever it was that the client wanted help with. So taking part in 'crew evaluations' creates an ethical conflict.

Also, knowing that the counsellor will evaluate them, perhaps even determine the future direction of their career, could inhibit clients and create barriers that would be inappropriate for a counselling relationship.

In *Realm of Fear* Deanna is shown to have the power to relieve a crew member of duty without having to justify her decision to a superior officer, and that too would be a stumbling block to effective counselling.

It's not odd that such situations exist for Deanna, after all, similar problems afflict real world counsellors working in the police, armed forces and large corporations. What's odd is that the difficulties they'd cause a counsellor have never been acknowledged, explored, or rationalised in TNG.

Inevitably, counsellors get clients who bring up personal issues that they either weren't aware of before or which would cause the counsellor problems. Hence there are individual clients who it'd be inappropriate or even dangerous, for both the counsellor and the client, to try to counsel. When that happens it's essential that they be able to refer the client to another counsellor. Counsellors need a high level of self awareness to know when this occurs, and to be able to deal with the issues revealed in themselves so as to improve their abilities in the future. To achieve this, and to monitor their self-judgement, counsellors need regular counselling themselves — this is called supervision. Supervision also assesses when the counsellor is unfit to counsel, for while Counsellors are self-monitoring, a supervisor is essential for an objective assessment. That's why it's an ethical imperative upon counsellors to seek regular supervision, but Deanna's never had, or made reference to, supervision during the entire run of the series.

TNG would've been more realistic had Deanna been part of, or the head of, a team of counsellors. That way no counsellor would be put in the awkward position of counselling friend, lover, or someone who 'pushed buttons': a real possibility in an organisation like Starfleet where a client can be ordered into counselling regardless of how they or the counsellor feel about it: but I'll return to that point later. The main point here is that for Deanna to work alone is not just unrealistic, it's ridiculous.

A counselling team would allow what's called peer-group supervision. That would explain why Deanna's never left the Enterprise for supervision or had supervisors visit her, it would explain why she could accept her position on the Enterprise when she'd not yet dealt with issues like her childhood abuse — more on that later — and finally, it would explain why Deanna is able to leave the Enterprise for all those seminars and symposiums when Starfleet is supposed to consider a counsellor essential to a starship; she wouldn't have been leaving the ship counsellor-less. Dropping "Chief" from Deanna's title was a bad move.

In a closed community like the Enterprise it's

inevitable that friendships and deeper personal relationships would develop between crewfolk, including Deanna. While it isn't impossible to counsel someone close to you, it's very difficult to keep your own preferences, feelings, and reactions out of it, and it can be dangerous, so counsellors are very wary of that situation, and will only enter into it with reluctance when there's no other alternative.

Dark Page is a good example of why working with those close to one can be dangerous. Realistically, Deanna would have felt (on finding out about Kestra) anger and resentment towards Lwaxana, survivor guilt, and devastation at her own newly discovered loss. She would've had her own grief process to go through, and in that process could have lashed out at her mother, with devastating consequences for both of them. Very unrealistically she goes straight from discovery to recovery, omitting all the intervening stages. Perhaps it was "dramatic licence", but as the ethical conflict and dangers weren't even mentioned, it's more likely to be just another example of the TNG team's ignorance.

The counselling code of conduct also strictly forbids counselling anyone with whom the counsellor has (or has had) a sexual relationship; this was grossly ignored, without explanation or excuse, in *Second Chances* — TNG's dramatic licence really ought to be endorsed.

COUNSELLING ETHICS

The only time that TNG touched on counselling ethics was in *The Price*, but the conflicts it brought up for Deanna were ones that a trained counsellor would have encountered during her training, and it was certainly very irresponsible of her to have entered professional practice without having resolved them. The naivety of the TNG team is astounding. Counselling training teaches one to minimize social, psychological, and symbolic barriers between client and counsellor. But Deanna's style of 'counselling' (as seen in *Hero Worship, Cost of Living* and *Invisible Friend*) actually puts up barriers. Her formal 'counselling posture' and 'counselling voice', her amateurish untrained style of questioning, and even the arrangement of her counselling room's furniture are counter-productive and unrealistic. Until season six Deanna's unique semi-civilian clothes had the same barrier making effect, so getting Deanna into a Starfleet uniform was long over-due. Ideally a counsellor adjusts all these things to suit each individual client's needs.

Deanna volunteered to Captain Picard in *Tin Man* that Tam Elbrum was an ex-patient of her's: that was out-of-order (nit-pick: psychologists and counsellors have clients; it's doctors and psychiatrists who have patients). Even if Picard had asked directly (which he didn't), she should have got Elbrum's consent first. Even if she was acting under some Starfleet regulation that compelled her to release information to Picard, there was no reason for her to blurt it out in front of the entire bridge crew. Not only naughty of Deanna, but also irresponsible of TNG: it gave a false-impression of counsellors to the public...

'Rescuing', giving unasked for help that a person may not want or be ready for, can be dangerous: real counsellors never 'rescue'. Deanna has a tendency to 'rescue' people, for instance by approaching Picard in *I Borg*. But then Deanna's an empath, isn't she? She'd know that the person isn't able to ask for help even though they really want it, wouldn't she? But if that's true then how come almost every time she intervenes she ends up with a flea in her ear? Well, the answer is that it's nothing to do with counselling or empathy: it's just TNG writers using Deanna as a convenient plot device to get characters to reveal themselves out loud. They really milk that dramatic licence don't they?

But the worst example of all was in *Inheritance* when Deanna advised against Data informing his "mother" that she was an android. Why? Well, it's right and proper to withhold suspicions from clients (because clients while in counselling are all too open to suggestion) but it's unethical to withhold facts or to have a paternalistic "it's for their own good" attitude, as counselling's main premise is empowerment and the client deciding what's best for them: something they can not do unless in possession of all the facts. No reputable counsellor would have given the advice Deanna did.

THE EMPATHIC ABILITY

Deanna's ability to sense 'deception' is implausible because that's not something someone feels: it's something they do. People can feel any emotion under the sun while they're being untruthful: it's a fact that there is no universally applicable emotion or psychological response present when people lie. That's why polygraphs (lie detectors) are not admissible evidence in British courts — they detect anxiety, not mendacity.

The way that *The Loss* showed how some people react to sudden disability was good — but it was poor in its exploration of the valuable of an empath's ESP talent to a counsellor. There's an unchallenged assumption in TNG that being an empath gives Deanna an edge as a counsellor, but I'd dispute that.

Before I go on I'd better clarify terminology here. In counsellor's jargon empathy is "the ability to accurately recognise (and if appropriate, acknowledge) another person's feelings without feeling (or being caught up in) it one's self". Sympathy is defined as actually feeling another's emotion and resonating in tune with it. Are Deanna's abilities 'sympathetic' or 'empathic'? Many episodes suggest she's a 'sympath' who can't help but feel the emotions she reads, but in many other episodes Deanna calmly and objectively reports her subject's emotions, like an 'empath'. Or does it depend on the psychic strength of the emotion's sender? That question should have been explored and answered because to be 'Sympathetic' would be a severe disability to a counsellor, making dangerous, damaging (to both counsellor and client), and counter-productive things like transference, counter-transference, and emotional game playing almost inescapable. *Man of the People* almost touched upon this point, but not quite: shame.

A counsellor's task is to help clients get in touch with the feelings they had before entering, and prepare them for what they will feel once they leave the counselling room — feelings they will not experience during counselling. Emotions are also multi-layered things, and counselling can mean looking into these layers, so that a client's memory of their feelings is often more important than the surface feelings experienced during the counselling session. Empathic powers would be no advantage there. Besides, being aware of another's feelings is not the same as understanding those feelings; self knowledge, not a knowledge of others, is the key to that ability.

Work with a client who's got a fear of intimacy is very delicate. An empath who can read feelings uninvited would be terrifying to such a client and that fear would prevent effective counselling. An emphatically talented counsellor would mean that the client was robbed of the ability to control the depth of emotional revelation and disclosure. This loss of client-control raises serious questions about the ethical suitability of an empath to counsel non-empaths. *The Price* could have considered this issue, but failed to do so.

A client's awareness of their own feelings is very important in counselling. An empath's clients might believe they'd no need to examine their feelings in order to understand them: the empath would understand and explain for them, do all *their* work, direct their choices... they'd have preconceptions that'd be a big hurdle to good counselling.

I can imagine a couple of very special situations where empathy would prove useful (but not essential), but TNG never explored or exploited those either. However the main point, as we've seen, is that being an empath would cause difficulties for a counsellor: and that TNG never considered them.

STORYLINES

Prime Directive stories: Value-systems are concepts, ideas, opinions; they're not reality: they're what we impose upon reality. They're attitudes of their time: today's self evident truth is tomorrow's obvious fallacy. Value-systems exist to meet the needs of the group that creates them: no one else. The Prime Directive is a value system — and one that applies exclusively to Starfleet personnel (*Angel One*). To empower clients, counsellors help people realise when value systems are affecting them; revealing their existence and conscious or unconscious influence, and that they can have no more, or less, effect upon them than they choose to allow. A trained counsellors' input to all those Prime Directive debates would have had the same effect as a half brick in the path of a bicycle, whereas Deanna's input so far has had all the effect of a sponge pudding.

Lwaxana Troi stories: Lwaxana is self-centred and dismissive of the feelings and needs of all around her. A mother like that gives their child a message: 'Your feelings and needs are not important, you're of no consequence'. It's called emotional abuse, and it leaves psychic scars. Childhood emotional abuse often creates life's natural 'rescuers', the kind of people upon whom TNG's writers seem to have modelled Deanna. So totally coincidentally, TNG has ended up quite accurately reflecting the emotional games played between abusive-parent and victim-child here. But it was obvious as far back as *Haven* that Deanna wasn't aware of this aspect of her relationship with her mother or her childhood abuse, yet counsellor training would have exposed it, and to be an effective counsellor she'd need, if not to have dealt with it, at least to know when her 'mother-response buttons' were being pushed by clients, so that when she got a client like that she could refer them to another, more suitable, counsellor.

Dark Page could have clarified the Lwaxana/Deanna relationship, but instead made it even less explicable. It didn't mesh with Lwaxana's past behaviour at all, indeed it should have created the opposite effect: she should have tried to prevent Deanna marrying and been over-attentive of Deanna's feelings and needs. She should have been spoiling and possessive, whereas Lwaxana has always tried to push Deanna away from her into marriage, and been dismissive of Deanna's feelings and needs, like a typical abusive parent.

In *Dark Page* Deanna behaved like the typical abused child, rushing in to "rescue" mama in spite of the potential and very real dangers to them both. And also like an abused child, she set aside her own feelings (excepting those that could be used to manipulate her mother), reversing their positions in the "drama-triangle" by perpetuating their "game" instead of breaking free of it. *Dark Page* raised many, many, more questions than it answered. I was very disappointed that TNG never examined their abusive relationship in depth.

MISSED OPPORTUNITIES

There's a wealth of potential situations that TNG missed out on. Examples include Deanna being forced by circumstances into unethical practices; the difficulty Starfleet's structure causes counsellors, counselling problems caused because she's an empath... Deanna's supervision and interaction with her counselling team could have provided good drama; a crewperson forced into counselling before they were ready for it could have provided a good conflict tale, as could counsellor ethics versus Starfleet ethics (as when Beverly put medical ethics first in *Who Watches the Watchers?* and *I Borg*). A drama hinging on a chance misinterpretation of alien body language was conspicuous by its absence, as was the professional conflict that exists between doctors and counsellors due to their different approaches and ethics (and given that Deanna and Beverly are friends, such a story might have proven explosive).

Such tales wouldn't have been just 'intellectual' stories either; *Dark Page*'s Kestra/Lwaxana reconciliation scene was almost Gestalt theory made visual. But 24th century technology could have made psychological stories very visual and stimulating. Paracortexes, meta-consciousness and telepaths wouldn't be essential to do that either - the holo-deck would be a wonderful tool for Gestalt or Psychodynamic therapies, as would the device used on Riker in *Frame of Mind*, which materialised Transactional Analysis ego-states. That's one thing I found very hard to accept — the absence of hardware in Deanna episodes. Surely four hundred years from now there'd have been some technological, as well as psychological and therapeutic advances in counselling?

The production team admitted that during the first season they considered dropping the Deanna

A dysfunctional family - Lwaxana Troi (Majel Barrett) & her daughter Deanna - Dark Page, ©Paramount

character because they found her hard to write for, but as you can see, there was a lot of potential there if only they'd looked. But then if they'd researched today's cutting edge theories in research psychology (ironically Deanna's originally envisaged role) they'd have found a wealth of material to work with.

We're beginning to understand the brain and how it functions through the new theories. The introduction of hardware into the counselling room is neither unrealistic nor all that far away. The "Value Pathways" theory promises that it'll one day be possible to know which therapy, or type of teaching technique, will work best for an individual by doing a scan of their brain. The "Quantum Consciousness" theory might, along with biological nano-technology, make hardware/brain interaction a reality within a few years. It's probable that most brain and behavioural dysfunctions will be fully understood and physiologically correctable. The ethical questions this ability will raise are as profound as those posed by the potential of today's genetic bio-technology.

Projecting these possibilities forward into the TREK universe could have produced stories that would have been far more in tune with the Roddenberry team's original 'NEXT GENERATION' vision of technology that had moved beyond improving *things* to improving *life*, and the ethical and moral choices that face humanity in the future because of today's developments could have provided an element of 'conflict', the absence of which both Berman and Piller have often bemoaned as being missing from THE NEXT GENERATION, without compromising the Enterprise team spirit that Roddenberry insisted was inviolable.

Deanna hasn't been a total disaster though — sometimes they 'got it right', but when that has happened it has usually flowed from Deanna's character and personality rather than any accuracy in the series' representation of counselling: chance, not design. The character Marina Sirtis has so excellently brought to life has the potential to be a superlative counsellor — her abusive childhood gives her an excellent emotional vocabulary and survivors, 'wounded healers', make good counsellors. Her personality is naturally warm, supportive, and nurturing — all character traits that are shared by the best of counsellors.

CONCLUSION

Personally, I feel (as a counsellor) misrepresented and let down by THE NEXT GENERATION, which has been to counselling what Herod was to Mothercare. Some folk have said "it must be different for Betazoids", or "you can't judge the 24th century by the 20th": If that'd been said on-screen, it would be fair enough, but to suggest it after the fact is a cop-out and a miserable excuse for an excuse.

I can only hope that if counsellors appear in DS9, or the planned fourth STAR TREK series, that the production team are a bit more responsible and imaginative in their use than they've been with THE NEXT GENERATION and Deanna Troi.

Barbara Barrett is a trained counsellor for Berkshire Youth and Community Services, accredited by the University of Oxford (Westminster College), and is currently studying for a degree in Psychology.

Above - All Good Things: Troi and Beverly (©Paramount)